

**Tasmanian Initial Teacher Education (ITE) students’  
musical backgrounds and their perceived readiness to  
include music in their future practice.**

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Bachelor of Education (Honours)**

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The research associated with this thesis abides by the international and Australian codes on human and animal experimentation, the guidelines by the Australian Government's Office of the Gene Technology Regulator and the rulings of the Safety, Ethics and Institutional Biosafety Committees of the University.

**Rebecca Bryan**



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# **Abstract**

This thesis presents the findings of an investigation into the musical backgrounds of generalist Tasmanian Initial Teacher Education (ITE) students, and the relationship between these ITE students' past experiences and their readiness to include music in their future teaching practice. The data from 43 anonymous survey responses and four individual interviews were collected from ITE students enrolled in the University of Tasmania unit ESH130: Arts Education- Music and Visual Art in second semester, 2016. A thorough thematic, inductive approach to the analysis of qualitative data, with the addition of selected correlation and independent two-sample *t*-tests revealed a number of main themes. The most notable finding of the study was that those ITE students who participated in private music lessons with a specialist teacher felt more confident to integrate music into their future teaching practice than those ITE students who did not participate in private lessons. It was also found that a mix of positive and negative experiences were remembered, with the role of the teacher having a major impact on the way in which respondents described the nature of their experiences. An overall agreement that music should be integrated into generalist classrooms was expressed, while respondents conveyed mixed attitudes towards their personal levels of confidence to do so in the future. Although most ITE students felt they would at least be willing to try and incorporate some music, a lack of confidence and personal skills in music were described as major barriers to achieving this.

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# **Chapter One: Introduction**

## **1.1 Background to the Study**

Since my childhood, music has been a major part of my life. I developed a love of music at an early age, starting at home with the influence of my parents who are both professional musicians, and later through private violin lessons, school music programs and outside school music groups. Once I began studying to become a generalist Primary School teacher I was surprised to discover that most of the Initial Teacher Education (ITE) students studying with me did not share my positive attitude towards music or the confidence I felt to integrate music into my future teaching practice. It is for this reason that I decided to research more deeply the musical backgrounds of Tasmanian ITE students and the possible impacts these past musical experiences could have had on their current self-perception of readiness to integrate music into future classrooms.

Although the main motivation for this study came from my own personal experience, it is also situated within a body of Australian and International research, as well as a wider context of Australian educational review and reform. In 2005, the Australian Government (Commonwealth of Australia [CA], 2005) conducted a National Review of School Music Education and found that in many schools around Australia Primary School children were not receiving adequate music education. One of the reasons for this was found to be the increased number of generalist teachers being given high levels of responsibility to teach musical content without receiving adequate preparation and training (CA, 2005). This phenomenon is

mirrored on a global scale as Wiggins and Wiggins (2008) found that most “schools worldwide rely exclusively on generalist teachers for music instruction” (p. 1). It has been well documented that for many generalist ITE students, the increased pressure to include music in their future practice has been a major cause of uncertainty and anxiety both within Australia (Auh, 2006; Garvis, Twigg & Pendergast, 2011; Hennessy, 2000; Jeanneret, 2006; Russell-Bowie, 2002, 2009; Temmerman, 1991) and internationally (Bresler, 1993; Colwell & Berke, 2004; Hash, 2010; Kokkidou, Dionyssiou & Androutsos, 2014; Wiggins & Wiggins, 2008). With the introduction of a National Curriculum in Australia in recent years, these findings are particularly relevant, as it is becoming increasingly common for generalist primary teachers to be given the sole responsibility for providing a musical curriculum to their students without the aid of music specialists.

## **1.2 Research Aims and Objectives of the Study**

Although much has been written about this area in educational literature, the Tasmanian context has not been considered specifically. *Tasmanian Initial Teacher Education (ITE) students’ musical backgrounds and their perceived readiness to include music in their future practice* aimed to investigate the ways in which Tasmanian ITE students perceive their previous experiences with music and how these experiences may have impacted on their confidence and preparedness to incorporate music into their future practice. To achieve this, two main questions were explored:

1. How do Tasmanian general Primary School and early childhood ITE students describe their musical backgrounds?



2. How do the musical backgrounds of Tasmanian general Primary School and early childhood ITE students influence their perception of their readiness to include music in their future practice?

It is hoped that by conducting this research, teacher educators and policy makers can better design their programs, providing more informed support to generalist ITE students in their preparation for practice.

### **1.3 Definitions**

The two research questions mentioned in section 1.2 include several key terms that were carefully chosen to articulate the specific area of investigation. The first of these is the use of the term ‘musical background’. For the purposes of this study, a participant’s ‘musical background’ consists of all their school-age experiences with music, whether they be from inside or outside the education system. Another important term referred to above is ‘readiness’. For the purposes of this study, the term ‘readiness’ is used to describe the combination of ‘confidence’ and ‘preparedness’ felt in response to the prospect of integrating music into future practice. The ‘ITE students’ referred to throughout this project were Tasmanian Bachelor of Education Initial Teacher Education students specialising in either Primary or Early Childhood Education.

### **1.4 Significance of the Study**

The significance of the study is the context in which it is situated. Although similar studies have been conducted internationally and throughout other parts of Australia, the

Tasmanian setting has not been studied specifically until now. This specific focus for the study was deliberately chosen to highlight the past musical experiences unique to Tasmania, and how these have shaped current attitudes towards music and music teaching.

## **1.5 Limitations**

While this study is significant in filling certain gaps in the current literature published in the area of ITE students' musical backgrounds and their corresponding levels of confidence to include music in their future practice, there are certain limitations to the study that need to be noted. The first of these is the limited sample of 240 students enrolled in the Bachelor of Education, first year, compulsory unit ESH130: Arts Education: Music and Visual Arts. As the Chief Investigator for the study was also the Unit Coordinator for ESH130, this sample was chosen to give the researchers a clear channel of communication to a group of suitable participants within the very restricted timeframe available for the project. Another aspect of the study that was limited by time restrictions was its design as a single site study. This limitation was necessary as the timeframe for an Honours project does not allow for longitudinal studies.

## **1.6 Methodology**

The study operated within a qualitative paradigm based on a constructivist approach, with the addition of quantitative survey data analysis to further augment the results. Both

types of data were used to identify themes amongst the responses of the 43 survey respondents and the four interview participants.

There were two data collection instruments used in the study, an online survey (Appendix A) comprising of 38 questions and four individual semi-structured interviews (Appendix B).

The qualitative data from both survey and interview responses were analysed and coded thematically using inductive thematic analysis (Braun & Clarke, 2006). When analysing the quantitative data, summary statistics and frequency tables were carried out using Microsoft Excel. From this initial analysis, selected correlation and independent two-sample *t*-tests were carried out using SPSS. Frequency tables and contingency tables were generated and analysed, then presented alongside the qualitative data.

## **1.7 Processes**

The survey phase of data collection occurred between July 27 and August 8, 2016 via the online survey platform Qualtrics. Eligible ITE students enrolled in the unit ESH130 Arts Education: Music and Visual Arts were invited to participate in the online survey. At the completion of the survey, participants were given the opportunity to volunteer for the interview phase of data collection which occurred between August 11 and 29. Nine males and 34 females ranging from age 18 to over 30 completed the survey, with one male and three females volunteering for the interview phase.

## **1.8 This Thesis**

This thesis is organised into five chapters. Chapter One has broadly outlined the background to the study and the current educational and research climate in which it is situated. A very brief overview of the relevant literature in the field has also been discussed, along with the aims of the study, its significance, limitations, methodology and approach to data analysis. Chapter Two presents International and Australian literature in three areas: Musical Backgrounds, Confidence to Integrate Music, and the Relationship Between Background and Confidence. Chapter Three presents the methodology used in this project, the data collection tools developed and the analysis techniques employed. Chapter Four presents the analysis of data under three main headings: Past Experiences, Current Attitudes and the impact of Past Experiences on Current Attitudes. Chapter Five presents the conclusions of this project in response to the two research questions posed, along with some possible limitations and recommendations for future research.

## **Chapter Two: Literature Review**

### **2.1 Introduction**

As stated in Chapter One, it is the aim of this thesis to describe the past musical backgrounds of Tasmanian ITE students and to examine the impacts these past experiences may have had on current attitudes towards music and readiness to teach music amongst participants. This chapter will provide a thorough review of the most notable and current research from both the Australian and international contexts in a number of key areas relevant to the two research questions presented in section 1.2. These include research studies about the musical backgrounds and attitudes of generalist ITE students, their levels of confidence to teach music, and the relationship between these two areas. An important gap in the research around ITE students' musical backgrounds and their readiness to teach music is also discussed and linked to the current study.

### **2.2 The Musical Backgrounds and Attitudes of Generalist ITE Students**

#### **2.2.1 International.**

Internationally, the study of ITE students' musical backgrounds has been investigated in depth (Bresler, 1993; Green, 1995; Hallam et al., 2009; Hash, 2010; Klopper, 2008; Mills, 1989; Wiggins & Wiggins, 2008). One common theme present in a myriad of investigations is the very limited formal musical training experienced by ITE students from countries such as the Republic of South Africa, the United Kingdom (UK) and the United States of America

(USA) (Bresler, 1993; Green, 1995; Hallam et al., 2009; Hash, 2010; Klopper, 2008; Mills, 1989; Wiggins & Wiggins, 2008). Wiggins and Wiggins (2008) in their study of 300 generalists, documented respondents expressing “quite openly that they did not feel qualified to teach music” (p. 18) and that they had very little specialised music experience. This finding is echoed in Klopper’s 2008 South African study of 184 ITE students, in which it was found that the vast majority of respondents had extremely low levels of specialised music training, “with only 15% having any recognizable training in music” causing them to “exhibit limited knowledge” (p. 72).

In the UK, Green (1995) asserted that ITE students’ reflections on their musical backgrounds were most commonly defined by negative experiences, with very little emphasis being placed on the positive aspects of music engagement from the past. In the study, Green states that “many people seem to have unhappy memories of school music lessons and feel themselves to be 'unmusical'” (p. 114). A more recent UK study conducted by Hallam et al. (2009) discovered that out of the 341 ITE students surveyed, “the majority... agreed that they would be an effective teacher (87%) and that they were confident about their teaching (91%)” (p. 224) but that only “47% agreed that they were confident about teaching music to their class” (pp. 224-225). Along with this lack of confidence, the majority of respondents (55%) “thought that specialist music teachers should teach music in Primary Schools” (p. 225) as opposed to generalists.

In the USA Bresler (1993) found that most of the 39 participants of her study expressed a feeling of guilt in response to the prospect of spending class time teaching music instead of

‘the basics,’ as music was predominantly seen as a reward for good behaviour or a form of entertainment rather than a worthwhile area of study in its own right. The same study also noted a general lack of self-confidence in music amongst participants, with many expressing “that they did not teach music because they could not sing or play” (p. 5). In contrast, another study conducted in the USA by Colwell and Berke (2004), found that out of their 34 respondents, “the majority... (73%) expressed having some musical experience” and that “students with prior musical experiences [had] a positive perception of their ability and attitude towards music” (p. 30). In another study based in the USA when investigating generalist ITE students’ attitudes towards music Hash (2010) discovered that most of the 116 respondents perceived “music [to be] significantly less important than every other subject in the elementary curriculum except foreign language” (p. 13). In the same study, it was also stated that overall, respondents did not feel comfortable teaching musical concepts, believing music should be taught by a specialist, and feeling that classroom teachers are not capable of teaching music as they have not got the adequate level of background experience to do so.

### **2.2.2 Australia.**

Many of the conclusions drawn from the International research in the area of musical backgrounds and past experiences of ITE students can also be found in Australian studies. In the Australian context, a substantial number of investigations have found that ITE students recalled their varied musical experiences (including school-based and community based activities) in a negative way (Auh, 2003, 2006; De Vries, 2013; Garvis, 2013; Garvis & Lemon, 2013; Jeanneret, 1997; Russell-Bowie, 2002). A small number of studies found ITE students to have a mix of positive and negative feelings towards their musical backgrounds (Gifford, 1993; Thorn & Brasche, 2015). Overall, however, almost all these studies

conducted within Australia reveal that general Primary School and early childhood ITE students have experienced very little formal music training and that their level of positive engagement with music has been sporadic (Auh, 2003, 2006; Barrett, 1994; CA, 2005; De Vries, 2013; Garvis & Lemon, 2013; Garvis & Pendergast, 2012; Gifford, 1993; Jeanneret, 2006; Russell-Bowie, 2002; Swainston & Jeanneret, 2013; Thorn & Brasche, 2015).

In her 2002 study of 385 NSW ITE students (along with 554 students from around the world), Russell-Bowie noted that many ITE students felt they had very limited understanding of musical skills and concepts from their past experiences, and that they associated themselves with not coming from a musical background. Similarly, in Auh's 2006 study of 83 ITE students enrolled in a NSW university, it was found that many participants had only very basic music experience and a lack of skills and knowledge of musical concepts. The same study also found that almost half of the ITE students who participated considered themselves to be poor singers. A more recent study of 206 ITE students from two Australian universities found that, overall, respondents "believe the Arts [including music] are important for young children's learning [but that] it appears they have little experience to draw upon to develop positive beliefs of teaching the Arts in generalist classrooms" (Garvis & Lemon, 2013, p. 103).

In contrast, in a review of an Australian tertiary music education course, Gifford (1993) suggested that although the majority of Australian ITE students may have a limited background in formal music education and possess few musical skills, others do not share this experience and most, regardless of their background, are still able to maintain "positive



personal and professional attitudes towards music” (pp. 37-38). In a more recent study of 192 University of New England ITE students, it was found that “the musical skills and backgrounds of pre-service teachers vary considerably” (Thorn & Brasche, 2015, p. 192), with some participants indicating very little or no musical experience and others indicating a high level of engagement with music over many years.

When investigating attitudes towards the place of music within the general primary classroom, De Vries (2013) noted that there was a tendency for general primary teachers to feel that the teaching of music should not be their responsibility, as it was more common in their experience for specialist music teachers to fulfil the curriculum requirements in this area. The study also reported that a common practice upheld by generalist primary teachers is that “when music is taught, it is often used as an ‘add-on’ to other curricular activities and focuses on preparation of items for school assemblies and concerts rather than being taught for its intrinsic value” (De Vries, 2013, p. 376).

## **2.3 Confidence to Teach Music**

### **2.3.1 International.**

The levels of confidence felt by generalist ITE students towards the teaching of music has been extensively studied internationally (Bresler, 1993; Colwell & Berke, 2004; Ebbeck, Yim & Lee, 2008; Green, 1995; Hallam et al., 2009; Hash, 2010; Hennessy, 2000; Holden & Button, 2006; Klopper, 2008; Kokkidou et al., 2014; Mills, 1989; Wiggins & Wiggins, 2008). Confidence levels to teach music experienced by generalist ITE students have consistently been recorded as being very low in many studies from a number of countries including the

Republic of South Africa, Hong Kong, the UK, Greece and the USA (Bresler, 1993; Colwell & Berke, 2004; Ebbeck et al., 2008; Green, 1995; Hallam et al., 2009; Hash, 2010; Hennessy, 2000; Holden & Button, 2006; Kloppe, 2008; Kokkidou et al., 2014; Mills, 1989; Wiggins & Wiggins, 2008).

In a UK study of 40 generalist ITE students, Mills (1989) found that, overall, respondents felt more anxious about teaching music than any other subject in the curriculum. One key finding of the study was that “some [ITE] students think that they need to have musical skills customarily associated with music specialists - piano playing, fluent music reading, an inside out knowledge of ‘the classics’ - if they are to be effective generalist teachers of music” (Mills, 1989, p. 133). These findings have been supported in more recent studies by both Hennessy (2000) and Holden and Button (2006), who found that participants felt most vulnerable and uncertain about teaching music above all other subjects. Hennessy’s study of 12 ITE students from the UK in 2000, concluded that “throughout their course [respondents] declared that music was the subject in which they had least confidence” (p. 188). In Holden and Button’s 2006 study of 71 generalists from the UK, it was found that the majority of participants felt underprepared to teach music and that “[the] study confirms that there is a lower teacher confidence in music compared to other subjects” (p. 36). In the same study, it was found that many participants “viewed music as a ‘specialist area’ unlike other [curriculum] subjects” (p. 29), and that the lack of certain musical skills and key concepts such as “not being able to read music made respondents feel very vulnerable” (p. 29). These studies also mentioned that even the ITE students who felt confident in their role as generalist teachers, did not feel confident to teach music effectively within this role. This phenomenon is discussed by Hallam et al. (2009) in their study of 341 ITE students in the UK, concluding

that “the trainee teachers participating in the... research reported a lack of confidence in teaching music in comparison with teaching in general” (p. 235). The same study addressed the incompetence felt by many generalists towards teaching specialised skills like those required in music education, stating that they “feel that they cannot contribute usefully to the skill and knowledge development which is essential if children are to move systematically through their musical education” (p. 223).

In a study conducted with 284 early childhood educators in Hong Kong (Ebbeck et al., 2008), researchers discovered that participants lacked confidence in particular areas of music education. The components considered most challenging were improvisation and composition, with participants expressing a belief that these areas of music “require a special gift or natural talent for both learners and pedagogues” (Ebbeck et al., 2008, p. 27). Contrastingly, the study also found that the same participants did feel confident to sing with their students and that many did so on a regular basis.

In his discussion of the benefits of UK music curriculum courses for generalist ITE students, Green (1995) stated that UK ITE students “lack confidence in considering musical activity to be possible, or even desirable as a classroom activity” (p. 114). A recent Greek study of 84 ITE students found a similar trend, in music “almost half of the sample (46.4%) reported that they had experienced stress about their teaching practice” (Kokkidou et al., 2014, p. 498). Many studies have also found that generalist ITE students take little responsibility for the teaching of music, including Wiggins and Wiggins (2008) who noted that many participants

indicated a decreased concern for including music in their general practice when a specialist was employed.

### **2.3.2 Australia.**

The study of generalist ITE students' levels of confidence in teaching music has been widely studied in Australia (Auh, 2003, 2006; CA, 2005; De Vries, 2013; Garvis, et al., 2011; Gifford, 1993; Jeanneret, 2006; Russell-Bowie, 2002, 2009; Swainston & Jeanneret, 2013; Temmerman, 1991; Thorne & Brasche, 2015). It has been well documented for some time that for many Australian primary and early childhood ITE students, the increased pressure to include music in their future practice has been a major cause of decreasing levels of confidence (Auh, 2003, 2006; CA, 2005; Garvis, et al., 2011; Gifford, 1993; Jeanneret, 2006; Russell-Bowie, 2002, 2009; Temmerman, 1991). This low level of confidence is concerning, as according to De Vries (2013) there is "no consistent approach throughout Australia to the provision of specialist music teachers in the Primary School" (p. 389), meaning many generalist ITE students will be graduating into an educational climate in which they may be expected to act as the sole provider of music education for their students (De Vries, 2013). According to Thorn & Brasche (2015), "the situation in NSW is particularly concerning, as specialist music teachers in Primary Schools are not appointed in the public system and therefore music education depends in most cases on generalist teachers" (p. 191). Unfortunately, as Roy, Baker and Hamilton (2015) note, "many pre-service teachers are often hesitant to engage in music education in their tertiary studies" (p. 177). This means many ITE students who do lack confidence are failing to use their tertiary studies in music to improve their levels of confidence through practice.

In Jeanneret's 2006 review of the issues surrounding music education in Australian schools, she observed that "many generalist... preservice teachers lack the confidence to teach music" (p. 94) and that they also often possess low levels of confidence in their ability to effectively participate in musical activities themselves. De Vries (2013) found that amongst the five generalist teachers who participated in his 2013 study, there was a general reluctance to teach music and that a number of key contributing factors were to blame for this including a common lack of confidence towards music teaching.

Auh (2006) found that the main cause of a lack of confidence for her 83 NSW based participants was a perceived lack of skills and knowledge of musical concepts typically developed through participation in musical activities. In an earlier study in 2003, Auh investigated ITE students' levels of confidence and how different factors including formal and informal music participation opportunities affected them. Although 81% of the 49 participants indicated that they liked music, 51% felt they lacked confidence to teach music, while only 18% felt confident to do so (Auh, 2003). A study conducted with a Queensland ITE student and school Principal (Garvis & Pendergast, 2012) raised similar concerns about generalists who are expected to teach the music curriculum and how they "often grapple with challenges including a lack of confidence, motivation and knowledge to deliver the curriculum successfully" (p. 107). The researchers also observed a "failure of pre-service teacher education and professional development to adequately prepare generalist teachers who are capable of including music... in the classroom" (Garvis & Pendergast, 2012, p. 120).

## **2.4 Relationship Between Musical Backgrounds and Confidence**

In addition to the substantial number of studies conducted in Australia and internationally examining generalist primary and early childhood ITE students' musical backgrounds and their levels of confidence to teach music, considerable research has also been conducted to investigate the nature of the relationship between these two areas. Many of the same studies mentioned above also investigated this relationship. A common theme that can be drawn from the bulk of this research is that there is a strong connection between ITE students' musical backgrounds and their corresponding levels of confidence in their ability to teach music (Auh, 2003; Bresler, 1993; Colwell & Berke, 2004; CA, 2005; De Vries, 2013; Gifford, 1993; Hallam et al., 2009; Hanley, 1993; Hash, 2010; Hennessy, 2000; Jeanneret, 1997; Klopper, 2008; Russell-Bowie, 2002; Temmerman, 1991). Many of these studies found that participants expressed negativity about their musical backgrounds, and that these past experiences were detrimental to their confidence levels. For example, Russell-Bowie (2002) considered the possible relationship between negative musical background and confidence to teach music, stating that "some evidence seems to indicate that this lack of a good background in music education decreases the [ITE] student's self-concept in regard to their ability to make or teach music" (p. 34). This conclusion was reached by the researcher after discovering that ITE students participating in the study were "anxious about their own ability within the area of music and not at all confident about teaching music lessons to children" (2002, p. 34). In another study of 222 ITE students, Jeanneret (1997) discussed how her respondents' "childhood music experiences [had] a powerful influence on the development of future adult attitudes about music" (p. 37). The nature of these childhood music experiences are described in a number of studies as often being negative, and that this hindered ITE students' abilities to participate and feel confident in a range of musical opportunities that

were presented to them (Garvis, et al., 2011; Hennessy, 2000; Russell-Bowie, 2002, 2009; Temmerman, 1991).

Gifford's study of 478 Australian ITE students in 1993 found that respondents' "previous musical experiences in schools [and] tuition from private music teachers... influenced [their] attitude towards music" (p. 39). Many of the participants in the study expressed feelings of incompetence and a lack of preparedness to teach music; unsurprisingly, among them "17.5% of the sample indicated that they had little or no music at school with only 43.4% studying music to year 8 and 10.5% to year 10" (p. 39). These findings highlight the strong connection between musical background and confidence levels amongst generalist ITE students.

A study of 12 ITE students conducted in the UK (Hennessy, 2000), found that ITE students' negative musical backgrounds "seemed to have left many of them with feelings of inadequacy and a strong belief that in order to teach music one had to be an accomplished performer" (p. 188). Similarly, in a more recent Australian study, De Vries (2013) discovered that a commonly held assumption amongst the five ITE students surveyed was that in order to teach music effectively, one must have a strong background in music. Hanley's 1993 Canadian study of 20 ITE students participating in a music education course, revealed that personally held assumptions in ITE students' creation of attitudes towards teaching music was a common occurrence. She found that many ITE students held assumptions about music education and that these assumptions were regularly "based on what students experienced while they attended... school" (p. 10). Klopper's (2008) study of 184 South African ITE students found that if these assumptions were due to a weak musical background they would

likely “impact on the delivery of music... through the inability of educators to provide extended opportunities for learners in curriculum and extramural activities” (p. 72). The concern Klopfer expresses is similarly expressed by Bresler (1993), who concluded in her study of 39 ITE students that lack of confidence towards music would likely result in less regular and consistent music in the general classroom. The common trend in these studies is that generalist pre-service teachers lack confidence in teaching music and that their own musical experiences “frequently shape their attitude[s] towards, and confidence in, teaching music” (Swainston & Jeanneret, 2012, p. 92).

Contrastingly, in an Australian study conducted in 2003, Auh noted a direct correlation between high levels of confidence towards incorporating music into general classroom settings, and positive music experiences. Hash’s 2010 study of 116 ITE students supports this, as a strong connection was drawn between those few respondents who recalled positive musical experiences, and a high level of confidence to integrate and teach music explicitly in the general classroom. Similarly, in their study of 34 ITE students, Colwell and Berke (2004) asserted that ITE students’ positive past experiences with music impact upon their willingness to advocate for the integration of music in the general classroom.

In addition to positive past experiences, it has also been discovered that high quality, focused musical activities experienced over a long period of time (such as learning an instrument) can dramatically influence ITE students’ confidence levels to teach music (Hallam et al., 2009; Holden & Button, 2006; Gifford, 1993). Hallam et al. (2009) found that when participants were asked to rate their confidence to teach music, those students who were instrumentalists



and who had engaged with regular music activities had higher levels of confidence than others. These findings are supported by Holden and Button (2006) who found a “highly significant link... between participation in musical activities and confidence to teach music. This suggests that those teachers who participate in musical activities are more likely to feel confident to teach it” (Holden & Button, 2006, p. 33). According to Gifford (1993), there are a number of particular musical experiences that shape ITE students’ levels of confidence including “classroom singing, composing...the length of time studying music at school... and the number of years learning musical instruments” (p. 39).

## **2.5 A Gap in the Research Around ITE Students’ Musical Backgrounds and Their Readiness to Teach Music**

Barrett (1994) examined the effectiveness of the music education units offered to generalist primary and early childhood ITE students at the University of Tasmania, but did not investigate ITE students’ musical backgrounds or their levels of confidence in any great detail. Barrett’s study, conducted over 20 years ago, is virtually the only research of generalist ITE students’ musical preparation conducted within the Tasmanian context. Although it is clearly outlined in the literature review above that many researchers from around Australia and internationally have investigated generalist ITE students’ musical backgrounds and their readiness to teach music, the Tasmanian context has not been considered specifically. It is hence the aim of this study to investigate the ways in which Tasmanian ITE students perceive their musical backgrounds and how these past experiences may have impacted on their readiness to incorporate music into their future practice.

## **Chapter Three: Methodology**

### **3.1 Introduction**

So far, Chapters One and Two have identified the context for this study and articulated the gap in the literature it aimed to address. The aim of this chapter is to outline the procedures and tools that were implemented in order to collect and analyse data that could fill this gap. This was achieved through the development of a clear research paradigm, the recruitment of a suitable sample, and the implementation of appropriate data collection instruments and analysis processes. The following paragraphs of this chapter will elaborate upon and justify each of these methodological decisions.

### **3.2 Research Paradigm**

The aim of this study was to investigate how Tasmanian educated pre-service generalist primary and early childhood teachers studying at the University of Tasmania viewed their previous experiences with music, and to explore the relationship between these experiences and their readiness to include music in their future practice. In order to address the research questions, ITE students' past personal experiences and current attitudes needed to be ascertained. It was determined that a constructivist approach using surveys and semi-structured interviews would enable the collection of data required to answer the research questions.

Creswell states that the aim of constructivist research is “to rely as much as possible on the participants’ views of the situation being studied” (2014, p. 8). The aim of this study was to understand the views of pre-service teacher participants. Creswell also outlines the emphasis constructivism places on the historical and social nature of meaning-making in that there is often a “focus on the specific contexts in which people live and work in order to understand the historical and cultural settings of the participants” (2014, p. 8). This demonstrates the need to connect beliefs and perceptions about the world to the context and situation of the participants; a key theme of this research. A phenomenological approach to research is one that focusses specifically on describing “the lived experiences of individuals about a phenomenon as described by participants” (Creswell, p. 14). The use of a mixed methods research approach was appropriate for this study as the nature of the inquiry was such that a combination of numerical survey data and in-depth interview responses acted to complement each other, offering an in-depth investigation of the topic.

### **3.3 Sample**

When selecting the sample for the study, purposeful sampling techniques were employed by the researcher to most accurately answer the research questions outlined in section 1.2. Creswell (2014) describes this process as “purposefully select[ing] participants or sites... that will best help the researcher understand the problem and the research question” (p. 189). When outlining this method, Sarantakos (2013) explains that “the important criterion of choice is the knowledge and expertise of the respondents, and hence their suitability for the study” (p. 178). The chosen sample for the study was Primary and Early Childhood ITE students enrolled in ESH130 Arts Education: Music and Visual Arts at the

University of Tasmania in second semester, 2016. These students were identified as appropriate participants due to their involvement in relevant musical activities and discussions as part of the unit content, and as the Chief Investigator of the study was the Unit Coordinator of ESH130. A total of 240 ITE students were enrolled in the unit, either studying online from various locations around Australia or on-campus in Launceston. These 240 students received information about the study electronically and in class on-campus before they were given the opportunity to participate in the first phase of the research by completing an anonymous online survey. As one of the main aims of the research was to focus on the Tasmanian context, only those ITE students who had spent any amount of time at school in Tasmania were invited to volunteer for the study. Upon completion of the survey, participants were given the opportunity to agree to be contacted by the Student Investigator to organize an individual interview as part of the second phase of the research. At the completion of all data collection, 43 survey responses were received and four interviews were recorded. Nine males and 34 females ranging from age 18 to over 30 completed the survey, with one male and three females volunteering for the interview phase.

### **3.4 Data Collection Instruments**

#### **3.4.1 Survey.**

According to Creswell (2014), the implementation of a survey as a data collection instrument often “provides a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population” (p. 155). Although surveys are most commonly used to collect purely quantitative data, the research questions of this study led the researcher to seek both quantitative and qualitative data from the survey

respondents. Sarantakos (2013) highlights that a quick response rate, assurance of confidentiality and objectivity of responses are some of the key benefits of using surveys to collect data. In order to maximize response rates within the limited timeframe available, the researcher decided to distribute a short online survey to ITE students enrolled in the Bachelor of Education unit ESH130 Arts Education: Music and Visual Art. The survey was developed by the Student Investigator to specifically address the two key research questions of the study, and was guided by similar studies such as those conducted by Auh (2006) and Russell-Bowie (2002).

Once finalized, the 38 question survey was trialled by five University of Tasmania students to ensure ease of access and clarity of question content. The survey was then released via a link to the Qualtrics platform and was completed on an anonymous, voluntary basis by eligible ITE students over a 13-day period. The aim of the first eleven questions was to establish a demographic understanding of the respondents, through questions about gender, age, location, specialisation and the number of years spent at Tasmanian schools. The remaining questions were predominantly focused on detailing past musical experiences and current perceptions of readiness, and were presented in a variety of different formats including Likert scale, text-entry and multiple choice. Although mostly quantitative data was collected, a number of questions about the nature of respondents' past musical experiences also provided the opportunity for qualitative data collection.

### **3.4.2 Interviews.**

Interviews provide many benefits to a study when used as a qualitative data collection instrument, including in-depth, detailed responses, flexibility in questioning techniques and the opportunity to clarify ambiguous answers (Sarantakos, 2013). It is unsurprising, then, that “interviews are employed as methods of data collection in most research designs, regardless of the underlying methodology” (Sarantakos, 2013, p. 278). According to Creswell (2014), qualitative interview questions such as the ones in this study are designed by the researcher to “elicit views and opinions from the participants” (p. 190). This method of data collection is well aligned to the research questions, as it was the study’s aim to investigate personal past experiences and current attitudes in a detailed way.

When considering interview formats, the researcher concluded that semi-structured individual interviews would be the most appropriate for the study, as it allowed participants a safe space to provide honest and transparent responses while maintaining a high level of confidentiality. Semi-structured interviews are described by Sarantakos (2013) as having a set of questions with relative structure accompanied by a second set of probing questions that allow the interviewer to draw out a participant’s responses in a particular area of interest.

The opportunity to participate in the interview phase of the study was provided to all survey respondents via a link at the end of the survey. This was also on a voluntary basis and those who opted to be contacted by the Student Investigator were given the opportunity to provide their details for their preferred method of contact (email, telephone or SMS). As this process

was conducted via a separate link, all survey responses (even those of interview participants) were kept separate and confidential. Out of the four interviews conducted, three were on-campus at the University of Tasmania in Launceston, while one was conducted by telephone. To avoid misrepresentation or misinterpretation, all interviews were audio recorded using the Student Investigator's mobile phone, and transcribed by the Student Investigator on the same day as the interview was conducted. Once these transcripts were completed they were sent back to participants for member-checking.

The interview questions were developed alongside the survey by the Student Investigator to predominantly focus on how the participants felt their readiness to teach music had been influenced by their previous experiences with music. A total of nine questions were asked by the Student Investigator to each participant in a semi-structured interview setting, in which all main questions were asked in the same order and wording each time, while the Student Investigator exercised some flexibility when seeking more detail from a participant.

## **3.5 Data Collection Process**

The full data collection process for this study was conducted in three phases spanning June to August 2016:

### **3.5.1 Phase 1.**

June 16: Ethics application submitted for Education Faculty internal review.

June 25: Ethics application internal review feedback received.

July 7: Edited ethics application submitted to Social Sciences HREC. (Appendix C)

July 14: Ethical clearance granted by Social Sciences HREC. (Appendix D)

### **3.5.2 Phase 2.**

July 27: Online survey released to ITE students.

August 1: First survey reminder sent to ITE students.

August 4: Second survey reminder sent to ITE students.

August 7: Final survey reminder sent to ITE students.

August 8: Online survey closed.

### **3.5.3 Phase 3.**

August 11: Interview participants contacted by Student Investigator.

August 17: One-on-one interviews conducted with Participant A and Participant B.

August 18: One-on-one interview conducted with Participant C.

August 19: One-on-one interview conducted with Participant D.

August 29: Interview transcripts sent to Participants A, B, C and D for member-checking.



### **3.6 Reliability and Validity**

Reliability and validity are described by Sarantakos (2013) as measures used by researchers to determine the quality of the research instruments used. When clarifying the difference between the two, Creswell (2014) explains that “validity means that the researcher checks for the accuracy of the findings by employing certain procedures, while reliability indicates that the researcher’s approach is consistent” (p. 201). One method employed to ensure the reliability of the data in this study was giving the Student Investigator the sole responsibility for interviewing, transcribing and coding the data. This reduced the risk of coding mistakes bred from different researcher’s interpretations of code meanings and individual interview styles. The validity of data was ensured in two ways: Through the triangulation of survey and interview data, and through member checking with interview participants. The survey and interview data were thoroughly compared to establish the level of validity present in the data corpus as a whole. This process is inherent to the inductive thematic analysis process used to analyse the data. The interview transcripts were also member checked to ensure the participants felt their opinions were accurately represented.

### **3.7 Data Analysis**

The data analysis approach used to code the qualitative elements of the data is known as inductive thematic analysis. This method is described in detail by Braun and Clarke (2006) as a six-stage process in which the researcher uses specific words and phrases directly expressed by participants to group significant ideas and concepts together into codes, and then into broader themes. Rather than focus on common themes recognised by past research

in the same area, inductive thematic analysis allows the data of the current study to ‘speak for itself’ and produce a natural, unforced data corpus that accurately represents the experiences and attitudes of the specific participants of the study (Braun & Clarke, 2006).

This was achieved by dividing the data into two sub-sets: Past Experiences (see Appendix E) and Current Attitudes (see Appendix F). During the first stage of analysis, the Student Investigator transcribed and compiled all relevant data excerpts from survey and interview responses and noted the initial ‘big ideas’ evident in the data. Stage two was characterised by highlighted sections of data expressing similar concepts being grouped together. For example, excerpts such as “they were all very proud”, “my parents always had music on” and “I was chosen to do it” were grouped and then coded for *External Encouragement*. After all codes such as this were generated, groups of related codes were arranged to make broader themes in stage three. An example of this is the code *External Encouragement* being grouped with the code *Enjoyable Experience* to form the overarching theme *Positive Music Experiences Remembered*. The final stages of the process gave the Student Investigator the opportunity to refine groups of codes and generate final themes before producing the report in stage six.

Alongside this comprehensive qualitative analysis, the quantitative survey elements were analysed using a range of methods. Summary statistics and frequency tables were carried out using Microsoft Excel. From this initial analysis, selected correlation and independent two-sample *t*-tests were carried out using SPSS. Frequency tables and contingency tables were generated and analysed in specific reference to the study’s two key research questions.

## **Chapter Four: Data and Analysis**

### **4.1 Introduction**

This chapter presents data collected from the 43 survey respondents and four interview subjects who participated in the study, accompanied by an analysis of these data. The survey collected data from nine male and 34 female ITE students ranging from age 18 to over 30, with 60.5% of respondents being 18-20 years old. 69.7% (n=30) of respondents were living in Launceston at the time of the survey, with 64.3% (n=27) having attended all of their schooling in Tasmania. Of these respondents, Brendan, Anna, Claire and Denise took part in an individual interview in the two weeks following the close of the survey. These names are all pseudonyms, to maintain confidentiality for participating ITE students.

Once both sets of data were collected, the qualitative elements were analysed using the thematic inductive analysis method detailed by Braun and Clarke (2006), while the quantitative elements were subjected to various tests as outlined in Chapter Three. In order to best answer the research questions of the study, the qualitative data was organised into two data sub-sets: Past Musical Experiences and Current Attitudes to Music. At the conclusion of the inductive thematic and quantitative data analysis phases, 12 main themes were identified.

The following presentation of data outlines these 12 key themes and analyses their significance to the research questions.

## 4.2 Data Sub-set One (D1): Past Musical Experiences

### 4.2.1 Theme 1: Circumstances of music engagement.

The most numerous theme to be coded in the Past Musical Experiences data sub-set (D1) was musical experiences being engaged in on an elective basis, occasionally on a compulsory basis and with a music specialist teacher. 74.4% (n=32) of survey respondents did not feel pressured by a parent or guardian to participate in regular music activities outside of school (D1). Similarly, 65.1% (n=28) of respondents did not feel pressured by a teacher to participate in extra-curricular music activities at school.

More elective music experiences were remembered by participants than compulsory experiences, with *Elective Musical Involvement* being coded 16 times in D1, while *Compulsory Musical Involvement* was coded only eight times.

*Elective Musical Involvement* was coded seven times in survey responses. When referring to their High School experience with music, one respondent remembered that they “were allowed access to the music room and equipment in lunch breaks and even after school for band practice” (R14). A number of respondents similarly recalled High School music as an elective subject, with some recollections including that “music was optional after grade 8” (R29) and “music was an elective that ran once or twice a week” (R3). Outside of school, a number of respondents remembered engaging in music informally and voluntarily with either friends or family, such as R8 who remembers “creating music with my friends on objects other than instruments to experiment with sounds”. Another respondent fondly remembers “experimenting with rounds on long car trips” (R30) with their family.

*Elective Musical Involvement* was coded nine times in response to various interview questions, with all four interview participants recalling engagement with music on an elective basis. This included Anna who recalled that at Primary School “choir was in the lunch time”, Brendan who recalled that his Primary School would “offer [guitar] lessons every week for those who were interested”, Claire who mentioned participating in both High School band and outside school choir on an elective basis and Denise who recalled her High School choir as being “before school and it was once a week”. With the exception of Anna, all interview participants remembered these elective musical experiences in a positive light.

*Compulsory Musical Involvement* was coded only twice in survey responses with both occurrences being in reference to Primary School music performances. R7 remembered spending months preparing for an annual end-of-year Christmas concert, while R19 remembered “performing in Alice in Wonderland in Year 6” and that “every student was given a singing solo”.

*Compulsory Musical Involvement* was coded six times in response to various interview questions, with all four interview participants recalling engagement with music on a compulsory basis. These memories were predominantly from Primary School or early High School and were mostly negative in nature. For example, Anna, when describing a negative experience from her early High School said “half the music class was learning music history... we learnt about Elvis and we learnt about Buddy Holly - obviously that’s what he [the music teacher] was into”. She went on to explain her experience with playing recorder involved being “given this giant bucket of dirty sanitized water and all the recorders that the whole school used, and you’d have to grab one of these and try and dry it off as best you

could and we were expected to put this in your mouth and use it”. As well as participating in school-based guitar tuition at Primary School, Brendan remembered, much less enthusiastically, that he “also had music every week but that was a whole class thing”.

When referring to her outside school piano lessons organised by her parents, Claire said “I was only 7 or 8 I think when I had piano lessons and... I didn’t really enjoy that”. Denise also mentioned being given piano lesson by her parents, starting from the age of five. It could be argued that, based on the compulsory music experiences described by these participants, the purpose of many of them was not so much about providing an enjoyable and worthwhile experience for the children involved, but rather about the adults’ own agenda and feelings of worth.

Of the 43 survey participants, 60.47% (n= 26) indicated that they participated in private music lessons with a specialist teacher outside of school during their school age years.

*Music Specialist Teacher* was also coded 16 times in D1, while music facilitated by others was mentioned only once in the entire data corpus. Music specialists were explicitly mentioned by seven survey respondents including R3 who, when referring to their High School music experience, said “the teacher was a specialist in music [and] this allowing us to learn new skills”. A number of other respondents expressed similar feelings about the important role of the specialist teacher in the development of their musical skills and knowledge, such as R6 and R12, as well as R4 who remembered being “taught... a lot in regards to posture and musical notes” by their private violin teacher.

*Music Specialist Teacher* was coded nine times in D1 in response to various interview questions. For all four participants, music specialist teachers were remembered in a school setting and their role was an essential factor in the positive or negative nature of the musical experiences remembered. When referring to her Primary School experience of choir, Anna said “it wasn’t that enjoyable. Singing a bunch of songs that was handed to you, there wasn’t any communication between us and the choir teacher”. This implies that Anna’s experience would have been greatly improved if the music specialist had employed a more collaborative approach to teaching the choir. This experience of Primary School choir is almost identical to Claire’s, as she said “it wasn’t fun, the teacher we had just didn’t make it fun. I think it was because I felt like it was about her, more than about us and what would be meaningful” she went on to add that when it came time to perform in an interschool eisteddfod “she [the choir teacher] made us sing *Ave Maria*... and all the other schools did fun songs... none of us liked it... it was very much her... wanting to make herself look good rather than us actually enjoying the experience and getting something out of it”. It is clear that, like Anna, Claire felt her experience could have been greatly improved if the music specialist teacher had changed her approach. Denise had a positive early High School choir experience unlike Anna and Claire, but she felt less positive about her individual school piano lessons with a specialist teacher, as she remembered feeling “forced to do exams... by the teacher and... that was really bad because I didn’t want to do exams that year”. This early High School encounter with a music specialist clearly had an impact on Denise’s attitude towards music at the time. Brendan’s dominant memory of his Primary School music experience was that his school “had a specialised guitar teacher come... and offer lessons every week for those who were interested. He went on to explain that the reason this experience was so positive was because he felt “that one on one stuff just gave you that bit of decent grounding in an instrument and

allowed you to really focus a bit more”. Like the survey respondents mentioned earlier, Brendan found the fact that his teacher had specialist knowledge and skills in music made a significant difference to the quality of the learning experience remembered.

#### **4.2.2 Theme 2: Positive experiences.**

81.4% (n=35) of respondents felt their overall memories of music from Primary School were positive, while 58.1% (n=25) felt their overall memories of music from High School were positive. The significant difference between the rates of positive Primary School music and the rates of positive High School music are unknown, however all of the *Enjoyable Experience* and *External Encouragement* coded excerpts from survey respondents referred to Primary School or outside school experiences, while High School music experiences were not mentioned. 72% (n=31) of respondents felt that overall their memories of music outside school were positive.

When positive musical experiences were remembered they were characterised by enjoyment and external encouragement from others. This occurred a total of 37 times in D1. Music as an *Enjoyable Experience* was coded 10 times in the survey responses, with all of these excerpts being about past Primary School, outside school or general musical experiences. Most made some mention of performing, including R9 who said “singing in the Festival of Voices was hands down the best experiences I’ve ever had, singing in the Federation Concert Hall in front of thousands of people was electrifying”. R10 also had a similar positive attitude towards large-scale performing, as they took part in a Primary School musical and they recalled that the “whole school got together around it, either singing or acting or just helping out in some way. Performed it in a performing arts centre for [the] wider community [was] a great



experience”. R19 also mentioned participating in a Primary School-wide Musical Production of Alice in Wonderland and that “everyone really enjoyed the experience”.

Music as an *Enjoyable Experience* was coded 11 times in response to various interview questions and was mentioned in all transcripts except for Anna's (D1). Brendan, when referring to his positive outside school music experience in High School, said “we had the opportunity to make bands and as we went on through school there were things like... the rock challenge”. Claire and Denise both also mentioned an enjoyable school based music experience, with Claire recalling her time playing with the school band as positive, while Denise recalled her High School choir experiences as “just a nice thing to do” and her overall feeling towards music at school being “I just found it a really enjoyable experience”.

Six survey respondents mentioned receiving some form of *External Encouragement* during their past experiences with music (D1). This encouragement was often given by teachers, such as in the case of R4 who said her violin teacher “was very supportive” and R5 who recalled “a teacher who would praise my efforts and comment positively on my performance”. This again emphasises the important role music specialists have in encouraging students in music. The other major source of external encouragement received by respondents was from parents, such as R21 who recalled performing at a Primary School Fair and “my family and friends watching and the joy that it gave me knowing that they were all very proud”. R31 also received external encouragement for music from a parent, in their case “my dad was a music teacher and getting to go to his classroom and play around on all the instruments was always fun”.

Three of the four interview subjects, Brendan, Claire and Denise, all mentioned experiencing some form of external encouragement in their interview responses. A total of nine excerpts were coded in this way. Brendan, when referring to his involvement with rock bands throughout High School, said “we were encouraged to form groups and given the use of the music room and facilities for the lunchtime or straight after school”. He went on to say that “later on in High School there was actually a time within school which was ‘rock band’, I’m not sure if it was an actual elective available to everybody but it was available to us, when the music teacher would actually help us in putting songs together”. These references to school-based external encouragement received by Brendan is another reminder of how important the role of the teacher is in encouraging involvement in musical activities. Claire received external encouragement in the form of her mum’s choice to participate in the same outside school choir as her daughter. A similar level of parental involvement was also referred to by Denise, when she remarked “my parents always had music on and they were the ones that started us with piano lessons when we were 5”. She went on to add that “music was a fairly big part of my education and childhood”. Like many of the survey respondents, both Claire and Denise found that external encouragement came from family.

### **4.2.3 Theme 3: Negative experiences.**

Although only 11.6% (n=5) of respondents felt their overall memories of music from Primary School were negative, 27.9% (n=12) of respondents felt their overall memories of music from High School were negative. These statistics support the sizeable difference in positive Primary School music experiences compared to positive High School music experiences presented in 4.2.2.

When negative musical experiences were remembered they were characterised by a lack of enjoyment and an element of external discouragement from others. This occurred a total of 27 times in D1. Instances of lack of enjoyment were coded five times in the survey responses, including one respondent (R28) who mentioned that when they relocated to Tasmania, they missed the strong music culture they were accustomed to as “the passion [for music] did not exist” in their new town and school. R39 also felt the manner in which their school provided opportunities for music engagement was negative, as their Primary School only offered music in the lunch time which “made the day too long without a break, and made music not enjoyable”. Both of these responses indicate that when their schools gave music very low priority, students’ musical experiences were typically negative.

All four interview participants recalled not enjoying musical experiences at some time during their school-age years in Tasmania, with seven of the 14 codes in this area found in Anna’s responses alone. When reflecting on her past experiences with music, Anna commented that “I honestly couldn’t think of one for music that was ever positive”. She went on to explain that there were very limited musical opportunities provided and that a general lack of agency was the main reason they were not enjoyable. For Brendan, whole class music in Primary School was not an enjoyable experience as he recalled that “when we did get instruments it was always kids just banging on drums and waving guitars around and trying to make as much noise or silliness as possible”. In contrast to this, Denise felt the reason she did not enjoy piano lessons was due to an excessive amount of structure when she would have preferred to take it less seriously and focus on the enjoyment of playing. Both of these examples serve to highlight a general disconnect between music facilitators and participants which directly led to enjoyment being lost.

Three survey respondents directly mentioned past musical experiences in which they felt *External Discouragement* from a teacher, often in the form of exclusion. When referring to her Primary School music experience, R35 recalled being “excluded from girls’ choir, one of three girls in the grade. This made me feel self-conscious of my singing voice and prevented me from singing in the future”. Another respondent (R36) recalled that although she would have loved to, “only boys got to play the drums”, and R34 said “I always remember being told I wasn't good enough to play instruments - except the drums”. The common theme expressed by these respondents is that when their musical involvement was limited or restricted based on factors outside of their control (such as gender, musical ability or experience), their enjoyment and confidence in the activity was severely damaged.

Three of the four interview subjects, Anna, Brendan and Denise, remembered past musical experiences in which they felt ‘External Discouragement’ from either a teacher or a parent. Like the survey respondents above, Brendan felt excluded from fully participating in Primary School choir because of a factor outside of his control - his “questionable voice”. He went on to say that the students “who could sing, or who were naturally gifted maybe... were given a lot more opportunity and some of the others of us were sort of asked to move back in the ranks”. The negative impact of this experience on Brendan’s self-confidence is clear, as he stated that the result of this experience was that he “always believed I couldn’t sing... Never really tried it again, terribly self-conscious about it”.

Anna also remembered being discouraged from engaging in musical activities but by her family instead of a teacher. When asked to describe her experiences of music outside of

school, Anna explained that when it came to music, she was never “taught to enjoy it”. After stating that she did not participate in any musical activities outside of school, Anna said “I come from a family that [believes] music, arts - that’s for rich kids... wasn’t encouraged and they weren’t going to spend their money on it”.

#### **4.2.4 Theme 4: Music was shared both formally and informally.**

When sharing music in the past respondents remembered formal and informal sharing equally, with formal sharing such as performances and competitions being coded 29 times in D1 while informal sharing such as rehearsals and experimental activities were coded 33 times. The majority of formal sharing remembered by respondents was related to performing, with 15 respondents mentioning group music performances in D1. The nature of these group experiences ranged from small ensemble performances to whole school performances. Four respondents also recalled sharing music formally through individual performances, either for school assemblies or as a solo in a whole school musical production.

Three of the four interview subjects, Brendan, Claire and Denise, all mentioned participating in musical performances in their interview responses. Both Claire and Denise remembered group choir performances, with Claire’s experience of this being negative while Denise’s experience was positive. Like Denise, Brendan’s experience of performing with his High School band in the interschool rock challenge was a positive one. R17, R22 and R28 all mentioned sharing music formally in a competition setting, with R17 and R22 both experiencing this for school choir. Like these respondents, Claire also recalled competing against other schools when she participated in choir, while Brendan’s experience was performing with his rock band.

The majority of informal music sharing remembered by respondents was related to rehearsing or practicing, with 13 respondents remembering this occurring at school while four respondents remembered rehearsing or practicing outside of school. Out of this group of 17 respondents, 12 remembered rehearsing or practicing as part of a group, while five indicated that they did this on an individual basis with a specialist teacher.

All four interview subjects recalled rehearsing or practicing as a group for some type of school music activity. Both Claire and Denise also remembered experiencing individual outside school rehearsals with specialist teachers, and that these were not enjoyable.

The other setting in which respondents remembered sharing music informally on a less frequent basis was when they were composing or experimenting with music. R8 remembered participating in this musical activity with friends, while R30 remembered participating with family members. Brendan also remembered experimenting and composing with his friends and this was overall a positive experience.

#### **4.2.5 Theme 5: Barriers to music engagement included lack of confidence and limited access to musical opportunities.**

Some barriers, that were reported as factors influencing respondents' levels of engagement with musical experiences, included low levels of personal confidence and limited access to music opportunities.

Four survey respondents recalled a lack of confidence in their ability to participate in musical activities, with two of these respondents experiencing this as performance anxiety. For

example, R6 played the organ for a number of years and yet was “very nervous performing to an audience”. R34 and R35 both felt that their lack of confidence in music was a direct result of the negative comments they received from influential figures like teachers. Three of the four interview subjects, Brendan, Claire and Denise, all specifically expressed feeling a lack of confidence or performance anxiety at some time in their past experiences with music. Like the respondents mentioned above, Brendan did not participate in certain musical activities after his confidence in singing was greatly damaged by his choir teacher.

As well as a lack of self-confidence, another important factor that made musical engagement difficult for respondents was limited access to musical opportunities. Four respondents reported feeling that music was not accessible to them at some time during their past experiences, including R18 who commented that “music was not often a part of education in Primary [school] and I completed no music after Primary School”. This lack of access to music was also expressed by interview respondents Anna and Denise. For Anna, the circumstances in which she experienced this lack of access were scattered throughout her school years, starting with her experience of choir only being offered during the lunchtime, to her extremely restrictive High School musical experience over which she felt no ownership.

Finally, there were five instances in D1 where respondents have reported having *Very Little Musical Involvement*, by R1 and R18, and three times by Anna throughout her interview responses. Anna’s very limited exposure to musical opportunities may help to explain her surprising lack of inclusion in the confidence section outlined above.

## 4.3 Data Sub-set Two (D2): Current Attitudes to Music

### 4.3.1 Theme 1: Varied levels of confidence.

A large range of confidence to include music in future practice was expressed by respondents, with 18 coded excerpts expressing a lack of confidence, while another 18 coded excerpts expressed a high level of confidence. Regardless of the level of confidence expressed, however, most participants had a positive attitude towards trying to include some music in their future practice.

*A Lack of Experience and Skills in Music* was coded eight times in D2, with all four interview subjects expressing a vulnerability in this area. Anna identified the greatest challenge she faced was “just simply not having any background [in music], never being really actually taught to use an instrument in all of my school years”. Similarly, when asked how confident he felt, Brendan replied “not probably super confident at the moment, like I’m a first year student” and “the ‘ta ta ta’s’ and ‘ti ti ti’s’ and things that they use these days- I’m not at all familiar with that sort of stuff”. Claire noted her lack of teaching experience in music as a factor that decreased her confidence, stating that “I don’t have much experience or really any in teaching that [music]”. The lack of confidence Denise felt when faced with the prospect of integrating music also came from her lack of experience teaching so called “real music”, which she described as “actually sitting down, teaching notes and how to sight read and how to play a certain instrument”. She went on to explain that “I just don’t have that knowledge to be able to teach someone”.

All four interview subjects recognised that they would have less confidence to integrate music in their future practice if the school they were teaching in did not encourage or support



the idea. For example, when asked to describe the major barriers to integrating music in the future, Denise stated that “I suppose the school that you teach at, because depending on what their views are about music that would be a challenge, if... they said ‘no we don’t want to teach music’, ‘we don’t want music to be a part of the education’ ... obviously that would be a huge thing to battle your way through”.

A majority of respondents (62.8%, n=27) felt ‘somewhat prepared’ to include music in their future teaching practice, while no participants said they felt ‘very unprepared’.

69.7% (n=30) of respondents felt confident to some degree in their ability to integrate music into their future teaching practice. This is echoed by responses obtained from interview subjects, including Anna, who said “I could... like in early grades, like percussion - I’d be pretty confident to introduce things like that. Even some simple ostinato style things”. As is evident from Anna’s response, the complexity of the task was a factor participants considered alongside participants’ readiness to incorporate music, as ‘early years music’ was viewed to be less technical (and therefore more achievable) than teaching music to older grades. Like Anna, Claire felt that “in lower Primary School it will be relatively easy” to integrate some music, while Brendan imagined that he could quite comfortably introduce “very basic percussive sort of stuff”. Denise also felt somewhat confident to have a go at music by “singing a song and, you know, getting them to sing along”.

As well as the students age and musical ability level making a difference to subjects’ levels of confidence, the actual musical content was also a factor, with all four subjects expressing heightened confidence in a specific area of music, such as percussion for Anna and Brendan, and group singing for Denise. Three of the four interview subjects, Anna, Brendan and Claire

all mentioned feeling they would be more confident to include music if they were able to improve their own musical skills and knowledge first. An example of this is Brendan, who felt he would “like to have more basic skills in music” and that before feeling truly confident he felt “there’s a bit of fundamental stuff that I’d like to sort of get under my belt”. Anna also expressed a positive attitude towards developing her own musical skills when she said “I do plan on actually learning a few instruments myself because I would really like to introduce that”.

Overall, regardless of their initial levels of confidence, subjects felt generally positive towards the prospect of music integration and an overall willingness to have a go at it in their future teaching practice. An example of this is attitude can be found in Claire’s responses, as she stated “I’m quite positive about my ability to do that [teach music] and being able to work out, you know, the best way to incorporate that [music] into my classroom”.

#### **4.3.2 Theme 2: Integration.**

Overall, participants reported that integrating music into their future teaching practice was important, and that it would benefit their future students in a variety of ways. An overwhelming majority of survey respondents (97.6%, n=42) agreed that integrating music into their future teaching practice would be beneficial to their students. *Music Integration* was coded 9 times in D2, with all four interview subjects agreeing that music integration was important and would provide many benefits to their future students’ learning. Almost all of the benefits cited by respondents were related to students learning or engagement with skills not directly related to music, including making learning more interesting or engaging, assisting students with exceptionalities to communicate more effectively, increasing

enjoyment levels of all students in general, and providing opportunities for students to work cooperatively as a team. An example of this can be found in Claire's response when asked if she believed integrating music into her future classroom would be beneficial, saying "I think it just adds that extra little bit of interest and enjoyment rather than focusing purely on academic[s]... [music] reaches a wider range of students that might otherwise feel a little... disengaged with the normal learning environment".

#### **4.3.3 Theme 3: Everyone should be responsible for teaching music.**

All four interview subjects felt the teaching of music should be a shared responsibility between music specialist teachers, general classroom teachers and parents. When asked "whose responsibility is it to teach music?", all subjects mentioned the important role specialist music teachers play in the teaching of music. Anna viewed these music specialists' role to be providing more expertise and musical knowledge in circumstances a generalist may feel unqualified, for example "when you've got... your gifted students that want to learn more instruments". Brendan provided similar reasons for the need for a music specialist as he believed "that one-on-one [tuition] and that specialist training does help".

According to all four interview subjects, general classroom teachers, especially those in Primary School, should receive more training in music and the arts so that they can share responsibility for the teaching of music alongside music specialists. For Anna, generalists had an important responsibility to teach music but they "should be educated more in the arts so that they can use it throughout their classrooms". Claire also agreed that "the actual classroom teacher does have a responsibility to introduce children [to music] and encourage musical activities and enjoyment of music". Brendan and Denise both believed that parents

should also take some responsibility for teaching music to children, as Brendan stated “I think music is really important and I would encourage it to be taught from as early as possible”.

#### 4.3.4 Theme 4: Music for the sake of music.

Music was considered to be intrinsically beneficial by three of the four interview subjects, Anna, Brendan and Denise. Some examples provided by these subjects include learning to play a musical instrument, incorporating music appreciation into the classroom and learning music-specific skills such as reading music and general music theory.

### 4.4 Past Experiences Impact on Current Attitudes

#### 4.4.1 Theme 1: Impact of private lessons on confidence and preparedness.

By far the most important finding of this study is a correlation ( $p = .011$ ) between those ITE students who participated in private music lessons outside of school and higher levels of confidence to include music in future teaching practice.

Table 1: *Impact of Private Lessons on Confidence*

Confident to integrate music into future teaching practice	<u>Did</u> participate in private lessons	<u>Did not</u> participate in private lessons	Grand Total
Strongly Agree	6	1	7
Somewhat Agree	16	7	23
Neither	2	5	7
Somewhat Disagree	2	4	6
Strongly Disagree	0	0	0
Grand Total	26	17	43

As may be seen in Table 1, survey respondents were asked how strongly they agreed with the statement “I feel confident to integrate music into my future teaching practice” on a scale from 1 to 5, where 1 represented ‘strongly agree’ and 5 represented ‘strongly disagree’. 60.4% (n=26) of respondents indicated that they participated in private music lessons at some time in the past, while 39.5% (n=17) indicated that they did not. The mean confidence score for those ITE students who had private lessons was  $\mu = 2.00$  as opposed to the mean confidence score for those ITE students who did not have lessons which was  $\mu = 2.71$ . As a higher score indicates less confidence, those ITE students who had private lessons were more likely to feel confident to integrate music into their future teaching practice than those ITE students who did not have private lessons.

Another important finding of this study is a clear relationship between those ITE students who participated in private music lessons outside of school and greater preparedness to include music in future teaching practice.

Table 2: *Impact of Private Lessons on Preparedness to Teach*

<b>Level of preparedness to include music in future teaching practice</b>	<b><u>Did participate</u> in private lessons</b>	<b><u>Did not participate</u> in private lessons</b>	<b>Grand Total</b>
<b>Well Prepared</b>	2	0	<b>2</b>
<b>Somewhat Prepared</b>	18	9	<b>27</b>
<b>Somewhat Unprepared</b>	6	8	<b>14</b>
<b>Very Unprepared</b>	0	0	<b>0</b>
<b>Grand Total</b>	<b>26</b>	<b>17</b>	<b>43</b>

As may be seen in Table 2, survey respondents were asked “as an Initial Teacher Education student, how prepared do you feel to include Music in your future teaching practice?”.

Respondents were given the opportunity to answer on a scale from 1 to 5, where 1 represented 'well prepared' and 5 represented 'very unprepared'. Those who had private lessons felt more prepared to integrate music into their future teaching practice than those who did not have private lessons ( $p = .063$ ). The mean preparedness score for those ITE students who had private lessons was  $\mu = 2.14$  as opposed to the mean preparedness score for those ITE students who did not have private lessons which was  $\mu = 2.47$ . As a higher score indicates less confidence, those ITE students who had private lessons were more likely to feel prepared to include music in their future teaching practice than those ITE students who did not have private lessons.

However, there was no statistically significant correlation found between the number of years spent by ITE students studying an instrument and their level of confidence or preparedness to integrate music into their future teaching. The correlation between the number of years ITE students played an instrument privately and their level of confidence to integrate music was not statistically significant ( $p = .457$ ). Likewise, the correlation between the number of years ITE students played an instrument privately and their level of preparedness to teach music was not statistically significant ( $p = .300$ ).

The absence of any notable correlation in this case could be explained by the number of participants who learned an instrument privately ( $n=26$ , 60.4%), the fact that only 17 of the 26 participants who indicated they learnt an instrument privately outside of school mentioned how many years they studied for, or because there truly is no correlation.

#### **4.4.2 Theme 2: Past experiences impacted current confidence.**

A vast majority of respondents believed that their previous school musical experiences had impacted on their current levels of confidence to include music in their future teaching practice. 83.7% (n=36) of respondents agreed with the statement “my previous musical experiences at school have impacted on my current level of confidence to integrate music in a general classroom setting”. More than half of the survey respondents also believed that their previous outside school music experiences had impacted on their current levels of confidence to include music in their future teaching practice. 58.1% (n=25) of respondents agreed with the statement “my previous musical experiences outside of school have impacted on my current level of confidence to integrate music in a general classroom setting”. These data indicate that for these respondents, their previous experiences with music, especially school based experiences, were perceived to have a significant impact on their current attitudes towards the place of music in their future classrooms and the level of value they place on it. A number of the key Australian research studies discussed in Chapter Two are supported by this finding, including Temmerman (1991), Gifford (1993), Jeanneret, (1997), Russell-Bowie (2002; 2009), and Garvis, et al. (2011).

#### **4.4.3 Theme 3: Impact of group music outside school on confidence and preparedness to integrate music.**

Although only 16.3% (n=7) of respondents indicated participating in group music activities outside school, all of these respondents agreed that they had a positive outside school music overall. This same group of respondents also all felt prepared and confident to integrate music into their future teaching practice.

Table 3: *Impact of Positive Outside School Music Experience on Confidence*

<b>Confident to integrate music into future teaching practice</b>	<b>Outside school music positive overall</b>					<b>Grand Total</b>
	<b>Strongly Agree</b>	<b>Somewhat Agree</b>	<b>Neither</b>	<b>Somewhat Disagree</b>	<b>Strongly Disagree</b>	
<b>Strongly Agree</b>	4	1	2	0	0	<b>7</b>
<b>Somewhat Agree</b>	10	7	5	0	1	<b>23</b>
<b>Neither</b>	1	3	3	0	0	<b>7</b>
<b>Somewhat Disagree</b>	2	3	1	0	0	<b>6</b>
<b>Strongly Disagree</b>	0	0	0	0	0	<b>0</b>
<b>Grand Total</b>	<b>17</b>	<b>14</b>	<b>11</b>	<b>0</b>	<b>1</b>	<b>43</b>

In Table 3, respondents' confidence to integrate music is compared with how strongly they agreed with the statement "Overall, my memories of music outside school are positive".

Included among the 22 respondents who agreed with both statements were all seven respondents who participated in group music outside school. This suggests that for these participants, their involvement in group music activities outside of school may have positively affected their current levels of confidence to integrate music into their future teaching practice.

Table 4: *Impact of Positive Outside School Music on Preparedness*

<b>Level of preparedness to include music in future teaching practice</b>	<b>Overall positive outside school music remembered</b>					<b>Grand Total</b>
	<b>Strongly Agree</b>	<b>Somewhat Agree</b>	<b>Neither</b>	<b>Somewhat Disagree</b>	<b>Strongly Disagree</b>	
<b>Well Prepared</b>	2	0	0	0	0	<b>2</b>
<b>Somewhat Prepared</b>	12	8	7	0	0	<b>27</b>
<b>Somewhat Unprepared</b>	3	6	4	0	1	<b>14</b>
<b>Very Unprepared</b>	0	0	0	0	0	<b>0</b>
<b>Grand Total</b>	<b>17</b>	<b>14</b>	<b>11</b>	<b>0</b>	<b>1</b>	<b>43</b>



In Table 4, respondents' preparedness to include music in future teaching practice is compared with how strongly they agreed with the statement "Overall, my memories of music outside school are positive". Included among the 22 respondents who agreed with both statements were all seven respondents who participated in group music outside school. This suggests that there may also be a relationship between these respondents' experiences with group music outside school and preparedness to include music in their future teaching practice. These findings support the research of Auh (2003), who noted a direct correlation between high levels of confidence towards incorporating music into general classroom settings and positive music experiences in the Australian setting. In the UK, Holden and Button (2006) also reported a clear relationship between participation in musical activities and confidence to teach music.

# **Chapter 5: Conclusion**

## **5.1 Introduction**

It was the aim of this study to answer the two key research questions identified by the researcher:

1. How do Tasmanian general Primary School and early childhood Initial Teacher Education students describe their musical backgrounds?
2. How do the musical backgrounds of Tasmanian general Primary School and early childhood Initial Teacher Education students influence their perception of their readiness to include music in their future practice?

This chapter draws conclusions from the analysis of data, highlights the connections of these data to the research questions and suggests future avenues for research in this area.

## **5.2 Research Question One**

The first of the two research questions sought to understand the nature of Tasmanian ITE students' musical backgrounds. A breadth of data were firstly collected from survey respondents and subsequently a greater level of detail and depth of data were collected from the four interview participants. A rigorous and robust, thematic, inductive analysis of data highlighted a number of key themes from those data.

Overall, participants recalled that when they engaged with music during their school-aged years it was most commonly with a music specialist teacher and on an elective basis.

Participants remembered music both positively and negatively, with positive Primary School

music being more commonly experienced than positive High School music. This suggests a diversity of experiences amongst the participants of the study within the Tasmanian context, which supports the findings of Gifford (1993) and Thorn and Brasche (2015) who both reported a mix of positive and negative musical experiences being expressed by ITE students.

Participants remembered sharing music both formally and informally, with musical performances and rehearsals being experienced most frequently. Many participants indicated they encountered some specific barriers when it came to participating in and enjoying music as a school-aged young person in Tasmania. These included limited access to musical opportunities and, possibly most notably, a lack of confidence or performance anxiety experienced by some. These findings are similar to many previous studies conducted within Australia and in an International context (Auh, 2003, 2006; De Vries, 2013; Garvis & Lemon, 2013; Green, 1995; Hennessy, 2000; Jeanneret, 1997; Russell-Bowie, 2002).

### **5.3 Research Question Two**

The second research question sought to understand the relationship between Tasmanian ITE students' musical backgrounds and their perceived readiness to include music in their future teaching practice. These data were collected in a broad way from survey respondents and in more depth from the four interview participants. A number of key themes have been highlighted as significant.

The most significant finding to come from the study is that there is a correlation between those ITE students who recalled participating in private music lessons outside of school, and greater confidence and preparedness to include music in future teaching practice. This

correlation was similarly reported by a number of studies (Gifford, 1993; Holden & Button, 2006) including Hallam et al. (2009) who found that when participants were asked to rate their confidence to teach music, those students who were instrumentalists and who had engaged with regular music activities, including private music lessons, had higher levels of confidence than others.

Most respondents felt their past experience with music had impacted their current levels of confidence to integrate music in some way, with 83.7% (n=36) of respondents agreeing with the statement “my previous musical experiences at school have impacted on my current level of confidence to integrate music in a general classroom setting”. This assessment was also true for all four interview subjects, who recalled a rich variety of musical experiences and spoke of the lasting impact many of these had on their current attitudes towards the teaching of music.

## **5.4 Conclusion**

### **5.4.1 Limitations of the study.**

Data collected have suggested some key findings in the area of ITE students’ musical backgrounds and the diverse impacts these varied experiences have had on their perceived readiness (confidence and preparedness) to include music in their future general classroom practice. Most significantly, a strong link was found between those ITE students who participated in private music lessons outside school and a greater level of confidence and preparedness to include music in future teaching practice. The project did, however, have a number of limiting factors that must be mentioned.

The most notable limitation of the study was its scope: only focusing on Tasmanian ITE students enrolled in the core, mandatory first year Arts education unit in the Bachelor of Education. Conducting the project within the Tasmanian context brought the data in line with the research questions, but the decision to limit the study in this way was also made by the researcher to ease data analysis within the extremely limited timeframe available to conduct an Honours project. A relatively small number of responses were received for the survey component of the study, with 17.9% (n=43) of the 240 potentially eligible ITE students participating. It is worth noting that it was not possible to establish the number of students in the unit who were educated in Tasmania, thus this participation rate cannot be regarded as reliable.

#### **5.4.2 Recommendations for future research.**

Despite the limitations of this research project the conclusions drawn from the analysis of data support the literature in this area, as indicated in sections 5.2 and 5.3. Various aspects of the research project however could be explored in greater detail through future research.

Of particular interest are the findings related to outside school music lessons and levels of confidence and preparedness to teach music. This could be approached in two ways, by conducting a broader survey study with a wide range of participants, or a deeper qualitative approach focusing on collecting rich interview responses in relation to the nature of past experiences with music. Regardless of the method, in order to further validate and extend the findings of this study, a larger study on the same topic is necessary.

In Chapter One, I mentioned feeling surprised that many fellow ITE students had negative memories associated with their musical backgrounds, and had very little confidence in their own ability to integrate music based on a lack of musical skills. After completing this investigation, I now feel that for many ITE students, the nature of their musical experiences from the past have clearly affected their confidence to teach music in the future.

Unfortunately, many ITE students have a negative attitude towards their own ability to include music in their future teaching, even though the majority believe it is important and are willing to try. With this in mind, it could be worthwhile for tertiary teacher training courses to include more opportunities for ITE students to develop a particular musical skill over a period of time such as playing guitar, ukulele or piano, as this could provide a tool that would greatly increase ITE students' confidence to integrate music.

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# Appendix A: Survey Questions

## Online Survey Questions

### Participant Information

Q1: What is your gender?

- a) Male
- b) Female

Q2: What is your age?

Q3: Where do you currently live?

- a) Greater Hobart Area
- b) Greater Launceston Area
- c) Other- within Tasmania (please specify)
- d) Other- outside Tasmania (please specify)

Q4: What is your specialization?

- a) Primary
- b) Early Childhood

Q5: What is your mode of study at UTAS?

- a) Full-time study
- b) Part-time study

Q6: How are you completing your study at UTAS?

- a) Fully on campus
- b) Fully online
- c) A combination of on campus and online

Q7: How many years did you attend school in Tasmania (Kindergarten- Grade 12)?

Q8: How many different schools did you attend in this time?

Q9: Where in Tasmania did you complete the bulk of this time?

- a) Greater Hobart Area
- b) Greater Launceston Area

- c) North-West Coast
- d) Other (please specify)

## **Previous Experiences with Music**

Q10: How strongly do you agree/disagree with the following statements about **your previous school-age experiences with music**. (Select either strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree).

- Music was a big part of my primary school community.
- When I was in primary school I looked forward to music activities.
- Music was a big part of my high school community.
- When I was in high school I looked forward to music activities.
- I felt pressured by a parent/guardian to participate in regular musical activities outside of school (such as private music lessons or community based music groups).
- I felt pressured by a teacher to participate in extra-curricular music activities at school (e.g. school choir or small group ensembles).
- Overall, my memories of music in primary school are positive.
- Overall, my memories of music in high school are positive.
- Overall, my memories of music outside school are positive.

Q11: Did you regularly participate in some form of musical activity outside school? (e.g. private piano lessons, choir or community orchestra).

- If so, what was the activity/instrument?

Q12: Did any of your close family members (e.g. mother, father, siblings) participate in some form of musical activity outside school? (e.g. private piano lessons, choir or community orchestra).

- If so, which family member(s) and what was the activity/instrument?

## **Current Attitudes Towards Music**

Q13: On a scale of 1- 10, how comfortable do you feel about using music in the future as a classroom teacher? (1= not at all confident, 10= exceptionally confident).

Q14: How strongly do you agree/disagree with the following statements about **your current attitude towards music**. (Select either strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree).

- Music is an important part of my personal life.
- I enjoy listening to music.
- I listen to music on a regular basis.
- Music is an important part of my life as a generalist teacher.
- I feel confident to integrate music into my future teaching practice.
- It will not be my responsibility to teach music to my future students.
- Integrating music into my future classroom will benefit my students.

- My previous experiences with school music have impacted on my current attitude towards music in my future classroom.
- My previous experiences with music outside school have impacted on my current attitude towards music in my future classroom.

## **Appendix B: Interview Questions**

### **Interview Questions**

1. Describe your experience of school in Tasmania. (Prompt: public/private school, rural/city setting, region, school name, for how many years).
2. Describe one positive musical experience from your time at school in Tasmania. (Prompt: primary/high school? What made it so positive?)
3. Describe one negative musical experience from your time at school in Tasmania. (Prompt: primary/ high school? What made it so negative?)
4. Did you engage in any musical activities outside of school? If yes, describe one of these activities.
5. In your view, whose responsibility is it to teach music? (Prompt: why do you hold this view?)
6. As a future Primary/ Early Childhood teacher, do you feel that incorporating music into your classroom is beneficial? (Prompt: why do you hold this view?)
7. How confident do you feel to teach music to your future students?
8. What do you feel are the biggest challenges for you in incorporating music into your future teaching practice? (Prompt: resources, time in the school day (over-crowded curriculum), personal knowledge/ skills, confidence)
9. Any further comments/ reflections?

# Appendix C: Ethics Application



HUMAN RESEARCH ETHICS COMMITTEE  
(TASMANIA) NETWORK

## SOCIAL SCIENCE HREC MINIMAL RISK APPLICATION

**Important:** Please send an electronic version of this form as a Word document along with all attachments to [katherine.shaw@utas.edu.au](mailto:katherine.shaw@utas.edu.au).

A signed copy of this form also needs to be forwarded electronically.

If you have any questions, please call: 6226 2763

<b>1. Title of proposed investigation</b>
<i>Tasmanian Initial Teacher Education (ITE) students' musical backgrounds and their perceived readiness to include music in their future practice.</i>

<b>2. Expected commencement date:</b>	<b>Expected completion date of project</b>
July 11 <sup>th</sup> 2016	November 5 <sup>th</sup> 2016

<b>3. Investigators:</b>	
<b>A. Chief Investigator</b> (Note: This is the researcher with ultimate responsibility for the project. The CI may not be a student)	
<b>Given Name</b>	<b>Surname</b>
Dr William	Baker
<b>Staff Position:</b>	<b>Qualifications:</b> B. Mus. Ed; M. Ed; Ed.D; BA (Fine Art).
Lecturer	
<b>Staff ID:</b>	
02340743	
<b>School &amp; Division:</b>	
Education	
<b>Contact Address:</b>	
Locked Bag 1307 Launceston, 7250	
<b>Telephone:</b>	<b>Email:</b> bill.baker@utas.edu.au
63243407	(Required)



<b>B. Co-Investigator(s)</b>		
<b>i) Given Name</b>	<b>Surname</b>	
Robyn	Reaburn	
<b>Staff Position: Lecturer</b>		<b>Qualifications: PhD</b>
<b>Staff ID: 02085810</b>		
<b>Contact Address:</b>		
Locked Bag 1307, Launceston, 7250		
<b>Telephone:</b>	<b>Email: robyn.reaburn@utas.edu.au</b>	
63243057	<b>(Required)</b>	
<b>C. Student Investigator(s):</b>		
<b>i) Given Name</b>	<b>Surname</b>	
Rebecca	Bryan	
<b>Gender:</b> <u>Female</u> <b>Date of Birth:</b> <u>25/04/1993</u> <b>Preferred Title:</b>		
Mr / Ms / <u>Miss</u> /Mrs /Dr		
<b>Student Number:</b>	<u>154794</u>	<b>Level:</b>
		Undergraduate / <u>Hons</u> / Masters /
<b>School:</b>	<u>Education</u>	Postgraduate Diploma / PhD
<b>Contact Address:</b>	<u>138 Strickland Avenue South Hobart 7004</u>	
<b>Telephone:</b>	<u>0429723673</u>	<b>Email: rfbryan@utas.edu.au</b>
		<b>(Required)</b>
<b>D. Conflicts of Interest</b>		
Do any of the researchers have a conflict of interest, or what could be perceived as a conflict of interest? (NS 5.4)		
		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
<i>A conflict of interest in the context of research exists where:</i>		
<ul style="list-style-type: none"> <li>• a person's individual interests or responsibilities have the potential to influence the carrying out of his or her institutional role or professional obligations in research; or</li> <li>• an institution's interests or responsibilities have the potential to influence the carrying out of its research obligations.</li> </ul>		
<i>A perception that a conflict of interest exists can be as serious as an actual conflict.</i>		
If YES – please provide details:		
<b>Please describe the nature of the conflict.</b>		
Students studying the unit ESH130 Arts Education: Music and Visual Arts may feel compelled to participate in the research and provide particular responses due to the fact that the Unit Coordinator is also the Chief Investigator of the project. Potential participants may also feel that participation or non-participation may influence their result in the unit.		

**Please describe how the conflict will be managed.**

To mitigate this conflict, it will be clearly stated to potential participants that their choice to participate in the study is completely voluntary, and that it will have no impact on their results in the unit. In addition, unless they volunteer for an interview, their responses will be anonymous. They will additionally be advised that the Unit Coordinator will at no time know who has or has not participated in the study. The Chief Investigator will not have access to the Qualtrics platform; only the Co-Investigator and Student Investigator will have access. Potential participants will be contacted for interview only by the Student Investigator and any interview data will be de-identified prior to data analysis. All participants will be provided with pseudonyms as part of this de-identification process. If the Student Investigator has questions that could potentially identify participants in any way, the Co-Investigator will be contacted rather than the Chief Investigator. The Chief Investigator will not have access to any data that have not been de-identified.

**4. Purpose**

What is the main purpose of this project?

Research for Publication ☐

Teaching ☐

Research for Thesis ☒

Quality Assurance/Audit ☐

**5. Brief Outline of Proposal**

**Aims:**

Please give a concise description of the main objectives and/or hypothesis of the study.

The study entitled *Tasmanian Initial Teacher Education (ITE) students' musical backgrounds and their perceived readiness to include music in their future practice* aims to investigate how Tasmanian pre-service teachers studying at the University of Tasmania view their previous experiences with music and to explore the relationship between these ITE students' past experiences and their readiness to include music in their future teaching practice. The overarching research questions that inform this project are:

1. How do Tasmanian general primary school and early childhood Initial Teacher Education students describe their musical backgrounds?
2. How do the musical backgrounds of Tasmanian general primary school and early childhood Initial Teacher Education students influence their perception of their readiness to include music in their future practice?

The aim of this study is to collect data that will answer these research questions. This will be achieved using a multiple methods approach using a survey tool and individual semi-structured interviews in a qualitative paradigm. This is a single sight study of UTAS Faculty of Education first year Bachelor of Education students who completed part or all of their formal schooling (Kindergarten- Grade 12) in

Tasmania. These participants will be purposefully selected from the unit ESH130 Arts Education: Music and Visual Arts, a core unit in first year of the Bachelor of Education course, during weeks one and two of 2016 second semester via email. Participants will be surveyed to establish basic demographic information and data regarding their previous musical experiences, including: classroom music experiences in schools, instrumental and vocal experiences in schools at home and/or in the community, musical genre preferences and engagement with music as an adult, and the influence of factors such as participation in school based experiences, individual music lessons and the influence of others factors such as family members on their experiences. Respondents will be asked about their sense of preparedness to teach music education in the future classes, and what they believe the impact of their own musical backgrounds has had on this sense of preparedness. The first ten survey participants who opt to take part in the second stage of the project will be interviewed to explore their current attitudes towards including music in future practice and discuss how these attitudes may have been influenced by their backgrounds in music.

**Justification:**

Explain why this particular study is worth doing; and the main advantages to be gained from it.

The key motivation for the study of *Tasmanian Initial Teacher Education (ITE) students' musical backgrounds and their perceived readiness to include music in their future practice* is the researchers' interest in the Tasmanian school context and the possible significance the findings may have for the field of music education both in theory and practice. It is hoped that the data collected throughout the project will provide a valuable insight into the musical attitudes and experiences of ITE students, and may assist both UTAS Faculty of Education teacher educators and others to better tailor music education programs that will effectively provide meaningful learning opportunities. The study will also contribute to the growing body of research conducted in this area, both within Australia (Auh, 2003, 2006; Barrett, 1994; Commonwealth of Australia, 2005; De Vries, 2013; Garvis & Lemon, 2013; Garvis & Pendergast, 2012; Gifford, 1993; Jeanneret, 1997, 2006; Russell-Bowie, 2002; Swainston & Jeanneret, 2013; Thorn & Brasche, 2015) and internationally (Bresler, 1993; Colwell & Berke, 2004; Ebbeck, Yim & Lee, 2008; Green, 1995; Hallam et al., 2009; Hash, 2010; Hennessy, 2000; Holden & Button, 2006; Klopper, 2008; Kokkidou, Dionyssiou & Androutsos, 2014; Mills, 1989; Wiggins & Wiggins, 2008). Many of these studies found that the generalist ITE students who participated recalled their own musical experiences negatively (Auh, 2003, 2006; Bresler, 1993; De Vries, 2013; Garvis & Lemon, 2013; Green, 1995; Jeanneret, 1997; Klopper, 2008; Russell-Bowie, 2002; Wiggins & Wiggins, 2008) and that they lacked confidence to incorporate music into their future practice for a variety of reasons (Auh, 2003, 2006; Colwell & Berke, 2004; Commonwealth of Australia, 2005; Ebbeck, Yim & Lee, 2008; Garvis, et al., 2011; Gifford, 1993; Hennessy, 2000; Holden & Button, 2006; Jeanneret, 2006; Klopper, 2008; Russell-Bowie, 2002, 2009; Temmerman, 1991). The project aims to provide a specific insight into the Tasmanian context by highlighting the unique challenges and experiences shared by Tasmanian ITE students in the

area of music education. This aspect is particularly significant because there is a noticeable lack of research of this nature conducted in Tasmania. It is hoped that by investigating the relationship between ITE students' experiences of music and their level of confidence to use music in future practice, teacher educators and policy makers can better design their programs and provide additional support where needed to address these issues more effectively. As a result, music education in schools may be improved as it is likely that students will be given greater opportunities to engage positively with music.

## 6. Review of Ethical Considerations

*Research is only considered to be Minimal Risk if you answer "No" to all the following questions. If you answer "Yes", you must complete a full application using the Social Sciences Full Application Form*

Does your research involve the collection of human tissue samples?  
Human tissue samples include blood and other bodily fluids.

Yes ☐ No ☒

Does your research involve the deception of participants, including concealing the purposes of research, covert observation and/or audio or visual recording without consent?

Yes ☐ No ☒

Does your research involve the participation of people without their prior consent?

Yes ☐ No ☒

Does your research involve withholding from one group specific treatments or methods of learning from which they may benefit?

Yes ☐ No ☒

Does your research involve the access or use of medical records where participants can be identified or linked to their records in some way?

Yes ☐ No ☒

Does your research involve the use of ionising radiation?

Yes ☐ No ☒

Does your research involve the use of personal data obtained from a Commonwealth or State Government Department/Agency without the consent of the participants e.g. getting a list of addresses from the Australian Electoral Commission?

Yes ☐ No ☒

Does your research **specifically target** any of the following groups of people; (specifically target means they are the central group of participants, as opposed to potentially being incidentally recruited as part of the general population)

Yes ☐ No ☒

- Women who are pregnant and the human foetus
- Children and young people
- Those highly dependent on medical care who are unable to give consent

<ul style="list-style-type: none"> <li>• People with a cognitive impairment, intellectual disability or mental illness</li> <li>• People who may be involved in illegal activities or residents of custodial institutions</li> <li>• Aboriginal and Torres Strait Islander Peoples</li> <li>• People in other countries</li> <li>• People who are unable to give informed consent because of difficulties in understanding an information sheet (i.e. non English speakers etc)</li> </ul>	
<p>Does your research pose any risks for participants under medical care beyond those of their routine care? (Risks include not only physical risks but also psychological, spiritual and social harm or distress eg stigmatisation or discrimination)</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>Does your research involve the in depth discussion of any of the following topics whether by interview or as part of a questionnaire or survey;</p> <ul style="list-style-type: none"> <li>• Parenting practices,</li> <li>• Sensitive personal issues,</li> <li>• Sensitive cultural issues,</li> <li>• Grief death or serious traumatic loss,</li> <li>• Depression mood states or anxiety,</li> <li>• Gambling,</li> <li>• Eating disorders,</li> <li>• Illicit drug taking or substance abuse,</li> <li>• Psychological disorders,</li> <li>• Suicide,</li> <li>• Gender identity and/or sexuality,</li> <li>• Race and/or ethnic identity,</li> <li>• Fertility and/or termination of pregnancy</li> </ul>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>Does your research involve the potential disclosure of illegal activities or criminal behaviour?</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>Are there any specific risks to the researcher (e.g., will the research involve the use of hazardous materials or be undertaken in a politically unstable area)?</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>If your research will take place in an overseas setting do any of the following apply: is the research to be undertaken in a politically unstable area? Does it involve sensitive cultural issues? And/or: will the research take place in a country in which criticism of the government and institutions might put participants and/or researchers at risk?</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>

Does your research explore potentially confidential business practices or seek to elicit potentially confidential commercial information from participants?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Does your research explore potentially divergent political views or involve the collection of politically sensitive information?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>

<b>7. Funding</b> <i>Under the National Statement (2.2.6) a researcher must disclose:</i> <ul style="list-style-type: none"> <li>the amount and sources or potential sources of funding for the research; and</li> <li>financial or other relevant declarations of interest of researchers, sponsors or institutions</li> </ul>	
Is this research being funded?                      Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	
<i>If yes, please detail amount and source of funds (NS 5.2.7)</i> If this application relates to Grant(s) and/or Consultancies, please indicate the Title and Grant Number relating to it <b>If no external funding has been obtained, please indicate how any costs of research will be met:</b> No significant costs are expected for this project beyond printing and minor travel costs. Should any major costs become apparent, the student researcher will take full responsibility, although this is not anticipated.	
Do the investigators have any financial interest in this project?                      Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	
<i>If yes, please provide details</i>	

<b>8. Participants</b>
------------------------

### **Selection of Participants**

*Clearly describe the experimental and, where relevant, control groups. Include details of number of subjects, sex, age range, and any special characteristics. Give a justification for your choice of participant group(s).*

Participants will be volunteers from Bachelor of Education Primary and Early Childhood ITE students enrolled in ESH130 Arts Education: Music and Visual Arts in second semester 2016 at the University of Tasmania. As this study will be focused on the Tasmanian context, only ITE students who have spent part or all of their formal education (Kindergarten- Grade 12) in Tasmania will be invited to participate. The researchers have set this limitation on the project to maximize relevance to the specific research questions outlined in section 5. Currently there are 240 students enrolled in this unit on the Launceston and Burnie UTAS campuses and in a fully external mode. From this group, the exact number of participants in the study's first stage (online survey) will depend upon the response rate to the invitation email. The survey participants will be given the opportunity upon completion to volunteer themselves for the second stage (semi-structured interviews). The final screens of the online survey are as follows:

1. Are you willing to participate in a 30- 45 minute interview about your musical background and your future classroom?
2. (if yes) please click on the following link.

As this project has a limited time-frame for completion, only the first ten participants who opt into the interview phase will be interviewed. If there are more than ten respondents who opt into the interview phase, the remainder will be informed via email that although their willingness to participate in the research is greatly appreciated, the research team must be realistic with the limited time available for the project and that therefore they will not be contacted for an interview.

### Recruitment of Participants

Give specific details about how participants will be recruited. Some questions to consider include:

- Are you recruiting through advertisements? If so, indicate where they will be placed and append a copy **NO**
- Are you recruiting through 3rd parties like associations, schools or clubs? If so, detail how you will approach the organisations and the process that the stakeholders will use to pass on information to potential participants. Please attach copies of letters of introduction, emails, and telephone preambles if appropriate **NO**
- Are the participants University or DHHS staff, or regular patients in a particular clinic? If so, detail how they will be approached i.e. through personal invitation, email etc **NO**

Students enrolled in ESH130 Education in the Arts: Music and Visual Art and studying this unit on campus or by distance will be approached via email during week one of second semester 2016 by the researchers (see Appendix C). The email will be sent by the co-investigator who will also have access to the MyLO unit. The email invitation will include information pertaining to the study and a link to the Qualtrics online survey (see Appendix B). Students will be told that their participation is entirely voluntary. They will also be informed that the survey is anonymous unless they volunteer for an interview. All interviews will be conducted by the student investigator and the Unit Coordinator (Chief Investigator) will not have access to these names. To ensure this, all participants will have their interview responses de-identified by the Student Investigator and Co-Investigator before the Chief Investigator is given access. The first screen of the Qualtrics survey will be headed Informed Consent (refer to Appendix A). The survey will open Monday the 11<sup>th</sup> of July at 9 am and will close on the 29<sup>th</sup> of July at 5 pm. If survey participants are interested to do so they will be given the opportunity upon completion of the survey to take part in the second phase of the project (semi-structured interviews).

### 9. Data Identifiability

Which of the following best describes the identifiability of the data (including tissues) collected?

- a) Non-identifiable data is data which have never been labelled with individual identifiers or from which identifiers have been permanently removed, and by means of which no specific individual can be identified. A subset of non-identifiable data are those that can be linked with other data so it can be know that they are about the same data subject, but the person's identity remains unknown.





b) Re-Identifiable data is data from which identifiers have been removed and replaced by a code, but it remains possible to re-identify a specific individual by, for example, using the code or linking different data sets



c) Identifiable data is data where the identity of a specific individual can reasonably be ascertained. Examples of identifiers include the individual's name, image, date of birth or address, positions in some companies.

If the information is Re-Identifiable or Identifiable, please give details of the information that will be collected. Also indicate how the confidentiality and anonymity of the participants will be protected:

All survey responses will be non-identifiable.

The interview responses will be re-identifiable by the student investigator and the co-investigator.

To overcome the risks of re-identification, all participants in the interviews will be allocated a pseudonym, the list of pseudonyms will remain separate from the data and all subsequent publications will use these pseudonyms.

## 10. Relevant Literature References

Please list the most relevant and recent literature references, both by the investigator and/or by others, that support the justification for the study. **(Content references) (Methodological references)**

- Auh, M. (2003). Pre-service students' self-perceptions of confidence in teaching music and their relations to liking music and musical experiences. *Proceedings of the Fourteenth Australian Society for Music Education National conference*, July 4 – 8, 2003, Darwin, Australia.
- Auh, M. (2006). Developing a Model for Primary Music Pedagogy Course to Build Student Teachers' Confidence in Teaching Music. *Presented at the AARE Annual conference*, Adelaide, Australia.
- Australian Curriculum Assessment and Reporting Authority (ACARA) (2015). The Australian Curriculum. Retrieved from <http://www.australiancurriculum.edu.au/>
- Australian Government, Department of Education, Science and Training (DEST). (2005). *The national review of school music education: Augmenting the diminished*. Canberra, ACT: Author. [www.dest.gov.au/sectors/school\\_education/publications\\_resources/profiles/documents/review\\_of\\_music\\_pdf.htm](http://www.dest.gov.au/sectors/school_education/publications_resources/profiles/documents/review_of_music_pdf.htm)
- Berke, M., & Colwell, C. (2004). Integration of music in the elementary curriculum: Perceptions of preservice elementary education majors. *Update: Applications of Research in Music Education*, 23(1), 22-33.
- Bresler, L. (1993). Music in a double-bind: Instruction by non-specialists in elementary schools. *Bulletin of the Council for Research in Music Education*, 115, 1 – 13.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative and mixed methods approaches* (4th ed.). Dorchester, UK: Sage Publications.
- De Vries, P. (2013). Generalist teachers' self-efficacy in primary school music teaching. *Music Education Research*, 15(4), 375-391.
- Garvis, S. (2013). Beginning generalist teacher self-efficacy for music compared with maths and English. *British Journal of Music Education*, 30, pp 85- 101 doi:10.1017/S0265051712000411
- Garvis, S., Twigg, D., & Pendergast, D. (2011). Breaking the negative cycle: The formation of self-efficacy beliefs in the arts: A focus on professional experience in preservice teacher education. *The Australasian Journal of Early Childhood*, 36(2), 36-41.
- Hash, P. M. (2010). Preservice classroom teachers' attitudes toward music in the elementary curriculum. *Journal of Music Teacher Education*, 19(2), 6-24.
- Hennessy, S. (2000). Overcoming the red-feeling: the development of confidence to teach music in primary school amongst student teachers. *British Journal of Music Education*, 17(2), 183-196.
- Jeanneret, N. (1997). Model for developing preservice primary teachers' confidence to teach music. *Bulletin of the Council for Research in Music Education*, 133(1), 37-44.
- Jeanneret, N. (2006). The National Review of Music in Schools and the endless debate about music in primary schools. *Australian Journal of Music Education*, (1), 93-97.
- Jeanneret, N., & Swainston, A. (2012). Making music and cultural connections. In C. Sinclair, N. Jeanneret, & J. O'Toole (Eds.), *Education in the arts* (2nd ed.) (pp. 91-110). South Melbourne, VIC: Oxford University Press.
- Kokkidou, M., Dionysiou, Z., & Androutsos, P. (2014). Problems, visions and concerns of pre-service music and general education teachers in Greece resulting from their teaching practice in music. *Music Education Research*. DOI: 10.1080/14613808.2014.881795. Retrieved from <http://dx.doi.org/10.1080/14613808.2014.881795>
- Mills, J. (1989). The generalist primary teacher of music: A problem of confidence. *British Journal of Music Education* 6 (2), 125-138. doi:10.1017/S0265051700007002.
- Roy, D., Baker, W., & Hamilton, A. (2015). *Teaching the arts: Early childhood & primary education* (2nd ed.). Port Melbourne, VIC: Cambridge University Press.
- Russell-Bowie, D. (2002). Where in the world are we: How the perceptions of Australian primary teacher education students differ from those from four other countries in relation to their background and confidence in music education. *Australian Journal of Music Education*, 1, 33-44.
- Russell-Bowie, D. (2009). What me? Teach music to my primary class? Challenges to teaching music in primary schools in five countries. *Music Education Research*, 11(1), 23-36. doi: 10.1080/14613800802699549
- Temmerman, N. (1991). The philosophical foundations of education: The case of primary music education in Australia. *British Journal of Music Education*, 8, 125-138.
- Wiggins, R. A., & Wiggins, J. (2008). Primary music education in the absence of specialists. *International Journal of Education & the Arts*, 9(12). Retrieved 20/10/15 from <http://www.ijea.org/v9n12/>.

## 11. Procedures

Researchers should explain how the investigators intend to conduct the study including the methodological approach, the specific procedures employed and the methods of analysis of data. This should be consistent with the aims of the project.

Please provide detailed procedures (describe exactly what you are going to do):

This research will be conducted in 4 stages:

### **Stage 1 (April 18- July 16)**

Peer review of social science HREC application.

Social science HREC application submitted.

Following approval from HREC, survey trialed with five volunteer Honours students, to make sure that all questions are clear and easy to understand.

Literature review, methodological research continues.

### **Stage 2 (July 16- Aug 1)**

Survey released 9am July 11, invitations sent via email

July 29 survey closed.

### **Stage 3 (Aug 2- Sept 16)**

Initial analysis of survey data commenced

Interview participants using the contact details provided either by telephone or email.

Interviews commence.

Where possible, the interviews will be located at the University of Tasmania at a time convenient to both parties. Otherwise these interviews will be conducted in mixed modes such as face-to-face, Skype or Blackboard Collaborate and audio recorded.

Student researcher transcribes interviews (Aug 29- Sept 9)

Once interview transcription is completed, all participants will be notified via email that they may review the transcripts of their interviews within a two week window if desired. It will be made clear to participants that after this time it will not be possible to withdraw their data from the project as it will have been de-identified (Sept 9- Sept 16)

### **Stage 4 (Sept 16- October 17)**

Analysis of interview data commences. This will be carried out using the process of open coding and grouping (Strauss & Corbin, 1998).

Data and conclusion chapters written

Honours thesis submitted

Final report to social science HREC

Where is this project to be conducted? Researchers should attach a letter of agreement/support to participate from any organisation or department whose resources will be accessed as part of this project.

The project will predominantly take place at within the University of Tasmania, Faculty of Education, Launceston, however, some survey respondents and interview subjects may be geographically distant. Surveys will take place online in Qualtrics and interviews will take place where possible in a face-to-face setting. The advantage of this is that the interview can be easily recorded for transcription purposes. If this is not convenient for the participants, alternatives such as Skype and perhaps telephone interviews will be scheduled.

## 12. Monitoring

What mechanisms do you intend to implement to monitor the conduct and progress of the research project? (*National Statement 5.5*)

The Social Sciences HREC will be informed immediately of any adverse events that arise from the conduct of this project. This project will adhere to these guidelines and to those of the Social Science HREC. Any changes to the original plan will be reported to the HREC through an amendment form. All participants will provide informed consent and will be given contact details for the HREC. A final report will be prepared for the HREC. Supervision meetings will take place at least once a month until the end of the project. They will take place more often if needed.

## 13. Data

### A. Collection, use or disclosure of personal information

Does the proposed research involve the collection, use or disclosure of personal information held by a Commonwealth or State agency, or an organisation in the private sector?

☐ Yes If yes, please complete & submit the **Privacy Form** along with your application.

☒ No

### B. Storage

All raw data (including blood and/or tissue) must be held by the responsible institution (i.e. UTAS, DHHS, AMC) for a period of at least five (5) years from the date of the first publication (this includes publication of the thesis). The data may be kept for longer than five (5) years but must eventually be destroyed, unless explicit consent is obtained from the participants to archive their data.

Where will the data be kept?

Data will be stored in the University's cloud storage system and the co-investigators password protected computer in a locked office in the Faculty of Education at the University of Tasmania.

<p>How will the data be kept secure?</p> <p>Please see above.</p> <p>How and when will the data be destroyed?</p> <p>The data will be removed from each PC and the cloud storage system 5 years following publication of the research results.</p>
--

14. Consent	
Chapter 2.2 of the <i>National Statement</i> provides guidelines on the requirements for consent in human research. With few exceptions, participation must be voluntary and based on sufficient information and an adequate understanding of the proposed research. In general, an information sheet and consent form is used to provide potential participants with necessary information about study and to obtain their consent should they choose to participate.	
Does the research involve:	
<input type="checkbox"/>	An opt-out approach (Section 2.3.5 of the <i>National Statement</i> ). Please complete section 14A below.
<input type="checkbox"/>	A waiver of consent ( <i>National Statement</i> 2.3.10). Please complete 14B below.
<input checked="" type="checkbox"/>	Obtaining consent from participants prior to their involvement or to the use of their data. Please complete section 14C below.

14A Opt-out approach
Why is explicit consent neither practical nor feasible? ( <i>National Statement</i> 2.3.5)
How does the public interest in the proposed activity substantially outweigh the public interest in the protection of privacy? ( <i>National Statement</i> 2.3.6(b))
Why is it crucial that your data be as near-complete as possible? ( <i>National Statement</i> 2.3.6(c))
Provide details on the information provided to the participants including the nature of the data to be collected, the purpose for collecting it, and the procedure to decline participation or withdraw ( <i>National Statement</i> 2.3.6 (d)).
How much time has been allowed between the participant receiving information and the use of the data? ( <i>National Statement</i> 2.3.6(e))

What mechanism(s) are there for participants to obtain further information and register for non-participation? ( <i>National Statement 2.3.6(f)</i> )
Provide details on the governance process in place. Including the process that delineates specific responsibility for the project and the appropriate management of the data in accordance with relevant security standards. ( <i>National Statement 2.3.6(g) and (h)</i> )

<b>14B Waiver of Consent</b>	
Why do the benefits of the research justify any risks of harm associated with not seeking consent? ( <i>National Statement 2.3.10(b)</i> )	
Why is it impracticable to obtain consent? ( <i>National Statement 2.3.10(c)</i> )	
Is there any reason for thinking that participants would not consent if they were asked? ( <i>National Statement 2.3.10(d)</i> )	
Will the results of the research have significance for the participants' welfare?	
<input type="checkbox"/> Yes	If yes, how will the information arising from the research be made available to the participants? ( <i>National Statement 2.3.10(g)</i> )
<input type="checkbox"/> No	
How will the participant's privacy be protected? ( <i>National Statement 2.3.10(e)</i> )	
Explain how confidentiality of participants and their data will be protected in the dissemination of research results? ( <i>National Statement 2.3.10(f)</i> )	

<b>14C Information Sheet and Consent Form</b>	
How will potential participants be informed about the purpose, methods, demands, risks and potential benefits of the proposed research prior to deciding to participate? (please refer to 2.2.2 & 2.2.6 of the <i>National Statement</i> for a list of information to be communicated to participants) ( <i>Information Sheet and Consent Form templates are available on our website at:</i> <a href="http://www.utas.edu.au/research-admin/research-integrity-and-ethics-unit-rieu/human-ethics/human-research-ethics-review-process/social-sciences-hrec/forms">http://www.utas.edu.au/research-admin/research-integrity-and-ethics-unit-rieu/human-ethics/human-research-ethics-review-process/social-sciences-hrec/forms</a> )	
<input type="checkbox"/> Information Sheet – Please attach to the application	
<input checked="" type="checkbox"/> Other – Please describe: To maximise ease of completion of the survey for participants the researchers have generated an information sheet included in the initial email sent to potential participants. The information is attached to this application.	
How will participants provide consent for participating in the proposed research?	

<input checked="" type="checkbox"/> Consent Form – An interview consent form will be sent via email to those participants who agree to an interview. The interview will not take place unless this consent form has been received. A copy is attached.
<input checked="" type="checkbox"/> Other – Please describe: To maximise ease of completion of the survey for participants the researchers have generated an Informed Consent screen based on the pro forma that is included as part of the Qualtrics survey process. Participants will not be able to complete the survey without giving their consent. The Informed Consent information is attached to this application.

15. Approvals from other Departments / Institutions			
<p><b>Does this project need the approval of any institution other than the University of Tasmania and/or the Department of Health and Human Services (e.g., Department of Education, particular wards in hospitals, prisons, government institutions, or businesses)?</b></p> <p>No <input checked="" type="checkbox"/> Yes <input type="checkbox"/></p> <p><i>If yes, Please indicate below the Institutions involved and the status of the Approval.</i></p> <table> <tr> <td>Name of Other Institution(s):</td> <td>Status:</td> </tr> </table>		Name of Other Institution(s):	Status:
Name of Other Institution(s):	Status:		
<p><b>Does this project need the approval of any other HREC?</b></p> <p><i>If yes, Please indicate below which HREC and the status of the application.</i></p>	<p>No <input checked="" type="checkbox"/> Yes <input type="checkbox"/> (please detail):</p> <p>Other HREC(s):</p> <p>Status:</p>		

16. Declarations
<p><b>The Head of School or the Head of Department is required to sign the following statement of scientific merit:</b></p> <p>“This proposal has been considered and is sound with regard to its merit and methodology.”</p> <p>The Head of School or Head of Department’s signature on the application form indicates that he/she has read the application and confirms that it is sound with regard to:</p> <ul style="list-style-type: none"> <li>(i) educational and/or scientific merit and</li> <li>(ii) research design and methodology.</li> </ul> <p>This does not preclude the Committee from questioning the research merit or methodology of any proposed project.</p> <p>If the Head of School/Department is one of the investigators, this statement must be signed by an appropriate person. This may be the Head of School/Department in a related area or the Dean. The certification of scientific merit may not be given by an investigator on the project.</p>

Name	Associate Professor Karen Swabey	
Position	Head of the School of Education	
Signature		
Date	8 <sup>th</sup> July 2016	
<p><b>Conformity with NHMRC Guidelines</b></p> <p>The <i>Chief Investigator</i> is required to sign the following statement:</p> <p>I have read and understood the <i>National Statement on Ethical Conduct in Human Research 2007</i> and the <i>Australian Code of Conduct for Responsible Research 2007</i>. I accept that I, as Chief Investigator, am responsible for ensuring that the investigation proposed in this form is conducted fully within the conditions laid down in the <i>National Statement</i> and any other conditions specified by the HREC.</p>		
Name of chief investigator	Dr Bill Baker	
Signature		
Date	07/07/2016	
<p><b>Signatures of Other Investigators</b></p> <p>I acknowledge my involvement in the project and I accept the role of the above researcher as chief investigator of this study.</p>		
(Name) Dr Robyn Reaburn	(Signature)	(Date) 13/6/2016
(Name) Rebecca Bryan	(Signature)	(Date)

Checklist	
Please ensure that the following documents are included with your application:	
Information sheet/s (if not attached ensure you have explained why in Section 14)	<input checked="" type="checkbox"/>
Consent form/s (if not attached ensure you have explained why in Section 14)	<input checked="" type="checkbox"/>
Questionnaires (if applicable)	<input checked="" type="checkbox"/>
Interview questions (if applicable)	<input checked="" type="checkbox"/>
A copy of any permissions obtained i.e. Other HREC, Other Institutions (if applicable)	<input type="checkbox"/>
Telephone Preambles (if applicable)	<input type="checkbox"/>



Recruitment Advertisements (if applicable)	<input type="checkbox"/>
Email Contents (if applicable)	<input checked="" type="checkbox"/>
All documents relevant to the study, including all information provided to participants	<input checked="" type="checkbox"/>

<b>Finance and Administration</b>		
<b>Fee Schedule as of 1 July 2013</b>		
<input checked="" type="checkbox"/>	Researchers affiliated with the University of Tasmania or the Department of Health and Human Services for the purposes of the research	No charge to the Researcher
<input type="checkbox"/>	Minimal Risk Applications by External Researchers	\$300
<input type="checkbox"/>	<b>Invoice Details</b>	
	Name:	
	Organisation/University:	
	ABN Number:	
	Address:	
	Phone:	

**To submit this application:**

1. You must email an electronic copy of this application form (may be unsigned) and all study documents to [Katherine.Shaw@utas.edu.au](mailto:Katherine.Shaw@utas.edu.au) (please submit all forms as Microsoft Word documents).
2. A signed copy of this form also needs to be forwarded electronically.

**Has the Head of School/Department signed the form?** ☒

**Have all investigators signed the form?** ☒

## **Informed Consent** (Qualtrics survey screen)

By clicking 'I agree' I acknowledge the following.

- I agree to participate in this research study.
- I have read and understood the information for this project provided in the email sent to me.
- I have been made aware of the nature and possible effects of the study. I understand that the study involves completion of a short survey (around 20 minutes), and my potential participation in an interview (around 45 minutes) if I elect to do so.
- I understand that the survey is anonymous unless I volunteer for an interview. I understand that interview data will only be identifiable by the researcher and that pseudonyms will be used in any publication.
- I understand that all research data will be securely stored on the University of Tasmania premises for five years, and will then be destroyed [or will be destroyed when no longer required].
- I agree that research data gathered from me for the study may be published provided that I cannot be identified as a participant.
- I understand that the researchers will maintain my identity confidential and that any information I supply to the researchers will be used only for the purposes of the research.
- I agree that my participation is voluntary. I understand that as my data is anonymous, I will not be able to withdraw once the survey is complete. If I volunteer for an interview I understand that I may withdraw at any time without any effect, and if I so wish may request that any data I have supplied to date be withdrawn from the research where possible.

## Online Survey Questions

### Participant Information

Q1: What is your gender?

- c) Male
- d) Female

Q2: What is your age?

Q3: Where do you currently live?

- e) Greater Hobart Area
- f) Greater Launceston Area
- g) Other- within Tasmania (please specify)
- h) Other- outside Tasmania (please specify)

Q4: What is your specialization?

- c) Primary
- d) Early Childhood

Q5: What is your mode of study at UTAS?

- c) Full-time study
- d) Part-time study

Q6: How are you completing your study at UTAS?

- d) Fully on campus
- e) Fully online
- f) A combination of on campus and online

Q7: How many years did you attend school in Tasmania (Kindergarten- Grade 12)?

Q8: How many different schools did you attend in this time?

Q9: Where in Tasmania did you complete the bulk of this time?

- e) Greater Hobart Area
- f) Greater Launceston Area
- g) North-West Coast
- h) Other (please specify)

## **Previous Experiences with Music**

Q10: How strongly do you agree/disagree with the following statements about **your previous school-age experiences with music**. (Select either strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree).

- Music was a big part of my primary school community.

- When I was in primary school I looked forward to music activities.
- Music was a big part of my high school community.
- When I was in high school I looked forward to music activities.
- I felt pressured by a parent/guardian to participate in regular music activities outside of school (such as private music lessons or community based music groups).
- I felt pressured by a teacher to participate in extra-curricular music activities at school (e.g. school choir or small group ensembles).
- Overall, my memories of music in primary school are positive.
- Overall, my memories of music in high school are positive.
- Overall, my memories of music outside school are positive.

Q11: Did you regularly participate in some form of musical activity outside school? (e.g. private piano lessons, choir or community orchestra).

- If so, list the activities/instrument(s)?

Q12: Did any of your close family members (e.g. mother, father, siblings) participate in some form of musical activity outside school? (e.g. private piano lessons, choir or community orchestra).

- If so, list which family member(s) and what the activity/instrument was?

## **Current Attitudes Towards Music**

Q13: On a scale from 1- 10, how comfortable do you feel about incorporating music into your future classroom? (1= not at all confident, 10= exceptionally confident).

Q14: How strongly do you agree/disagree with the following statements about **your current attitude towards music**. (Select either strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree).

- Music is an important part of my personal life.
- I enjoy listening to music.
- I listen to music on a regular basis.
- I feel confident to integrate music into my future teaching practice.
- Integrating music into my future classroom will benefit my students.
- My previous experiences of music at school have impacted on my current level of confidence in using music in the general Primary/Early childhood setting.
- My previous experiences with music outside school have impacted on my current level of confidence in music.

## Invitation Email

Dear Initial Teacher Education Students,

You are invited to participate in a study entitled: *Tasmanian Initial Teacher Education (ITE) students' musical backgrounds and their perceived readiness to include music in their future practice*. The purpose of this study is to gain a deeper understanding of the past musical experiences of ITE students and how these experiences may have impacted positively or negatively on their current readiness to incorporate music into their future classrooms.

This research project investigates two research questions:

1. How do Tasmanian general primary school and early childhood Initial Teacher Education students describe their musical backgrounds?
2. How do the musical backgrounds of Tasmanian general primary school and early childhood Initial Teacher Education students influence their perception of their readiness to include music in their future practice?

You have been invited to participate in this research because you are a first year Primary or Early Childhood Bachelor of Education student enrolled in the unit ESH130 Arts Education: Music and Visual Arts at the University of Tasmania. As part of this research you will be asked to answer a short 15-minute online survey, and you can also choose to participate in a 45-minute semi-structured interview as a follow up.

A request for your consent is included at the start of the survey, and if you would like to participate all you need do is read the 'Project Information' provided in the attached information sheet and follow the link to the Qualtrics website to complete the online survey. To access the survey please click on the following link:

At the conclusion of the survey you will also be asked if you are interested in participating in the interview phase of the project. We hope you consider accepting this invitation.

Thank you for considering this request,  
Rebecca Bryan (Student Investigator), Dr. Bill Baker and Dr. Robyn Reaburn  
University of Tasmania, Faculty of Education.  
Project Information

## **Information Sheet**

### **1. What is the purpose of this study?**

The purpose of this study is to gain a deeper understanding of the past musical experiences of Tasmanian ITE students and how these experiences may have impacted positively or negatively on their current readiness to incorporate music into their future classrooms. Specifically, this project explores: 1) the musical backgrounds of Tasmanian ITE students, and 2) the potential impact these experiences may have had on current readiness to include music in classroom practice.

### **2. Why have I been invited to participate?**

You have been invited to participate in this research because you are a first year Primary or Early Childhood Bachelor of Education student enrolled in the unit ESH130 Arts Education: Music and Visual Arts at the University of Tasmania. Your involvement is voluntary, and there are clearly no consequences if you decide not to participate.

### **3. What will I be asked to do?**

You will be asked to complete a 20-minute Qualtrics online survey. You will also be invited to participate in a 45-minute interview; if you do not wish to participate in an interview then your involvement will conclude. Surveys will take place using Qualtrics, and one-on-one interviews will take place in person with the Student Investigator. All interviews will be audio recorded and you will be provided with a copy of the transcript for your approval.

### **4. Are there any possible benefits from participation in this study?**

The benefits of your participation in this study are: contribution to knowledge in this expanding area of university learning and teaching, improved outcomes for ITE students through the dissemination of this knowledge, and ultimately improved music instruction for Tasmanian Early Childhood and Primary students.

### **5. Are there any possible risks from participation in this study?**

There are no foreseeable risks for this study. All identifying data will be removed from interviews and pseudonyms used in any future publications. No identifying data will be released to your lecturer in this unit at any time and the lecturer will only see the non-identified data after the unit results have been released.

### **6. What if I change my mind during or after the study?**

Once you have completed the survey your data will not be able to be removed as it is anonymous unless you have volunteered for an interview. If you volunteer for an interview you are free to withdraw at any time throughout the study without providing an explanation. If you do choose to withdraw from the study your data will be removed and will not be used (except in the case of survey data which may not be able to be separated once the survey is complete).

**7. What will happen to the information when this study is over?**

The raw data will be kept on university password protected computers in the researchers' offices and in the University cloud storage system. It will be removed after five years after the publication of research findings.

**8. How will the results of the study be published?**

Findings from this research will be presented in the Student Investigators Honours Thesis and may be presented at Education conferences. Any identifying data will not be included and pseudonyms used in any future publications.

**9. What if I have questions about this study?**

If you have any questions about the study you can contact the following people:

-Rebecca Bryan Email: [rbryan@utas.edu.au](mailto:rbryan@utas.edu.au) Telephone (BH): 0429723673

-Dr. William Baker Email: [Bill.Baker@utas.edu.au](mailto:Bill.Baker@utas.edu.au)

Telephone (BH): 03 6324 3407

-Dr. Robyn Reaburn Email: [robyn.reaburn@utas.edu.au](mailto:robyn.reaburn@utas.edu.au) Telephone (BH): 63243057

This study has been approved by the Tasmanian Social Sciences Human Research Ethics Committee. If you have concerns or complaints about the conduct of this study, please contact the Executive Officer of the HREC (Tasmania) Network on (03) 6226 7479 or email [human.ethics@utas.edu.au](mailto:human.ethics@utas.edu.au). The Executive Officer is the person nominated to receive complaints from research participants. Please quote ethics reference number [Xxxxxx]. Please keep this information sheet for future reference.

Rebecca Bryan, Dr. Bill Baker and Dr. Robyn Reaburn

University of Tasmania, Faculty of Education.

**Draft Interview Questions** (As this will be a semi-structured interview, questions may not all be asked in this particular wording or order)

1. Describe one of the most positive musical experiences from your time at school.  
Prompt: Primary school/ high school? Outside/ inside school? Why was it positive i.e. engaging, enjoyable, encouraging teacher?
2. Describe one of the most negative musical experiences from your time at school.  
Prompt: Primary school/ high school? Outside/ inside school? Why was it negative i.e. not interesting, stress-inducing, overly critical teacher, too high expectations?
3. Overall, people who responded to the survey said they felt.... (positive/negative) ... towards incorporating music into their future classrooms. What are your thoughts on this?
4. Regardless of your confidence level, do you feel that incorporating music into your future generalist classroom is something important/beneficial? Prompt: For you? For students in general? Why do you hold this view?
5. Are you aware of any schools or education facilities that do not have specialist music facilities/ specialist music teachers?
6. If your future school required you to take responsibility for your students' music education without the help of a specialist music teacher, what would be your reaction?  
Prompt: positive/ negative/ anxious/ prepared, do you feel that it should always be a specialist's responsibility?
7. What do you feel are the biggest challenges for you in incorporating music into your general primary school classroom? Prompt: Lack of resources, lack of time in the school day (over-crowded curriculum), lack of personal knowledge/ skills, lack of confidence.
8. Do you feel that being aware of the impact your past experiences have had on your current attitudes towards music education can change the way you approach it in your future practice? Prompt: Does thinking about the impact of your past experiences affect the way you think about teaching music in the future?

Any further comments/ reflections?



## Appendix D: Ethics Application Approval

Social Science Ethics Officer  
Private Bag 01 Hobart  
Tasmania 7001 Australia  
Tel: (03) 6226 2763  
Fax: (03) 6226 7148  
Katherine.Shaw@utas.edu.au



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HUMAN RESEARCH ETHICS COMMITTEE (TASMANIA) NETWORK

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14 July 2016

Dr William Baker  
Faculty of Education  
University of Tasmania

Student Researcher: Rebecca Bryan

*Sent via email*

Dear Dr Baker

Re: MINIMAL RISK ETHICS APPLICATION APPROVAL  
Ethics Ref: H0015899 - **Tasmanian Initial Teacher Education (ITE) students' musical backgrounds and their perceived readiness to include music in their future practice**

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We are pleased to advise that acting on a mandate from the Tasmania Social Sciences HREC, the Chair of the committee considered and approved the above project on 14 July 2016.

This approval constitutes ethical clearance by the Tasmania Social Sciences Human Research Ethics Committee. The decision and authority to commence the associated research may be dependent on factors beyond the remit of the ethics review process. For example, your research may need ethics clearance from other organisations or review by your research governance coordinator or Head of Department. It is your responsibility to find out if the approval of other bodies or authorities is required. It is recommended that the proposed research should not commence until you have satisfied these requirements.

Please note that this approval is for four years and is conditional upon receipt of an annual Progress Report. Ethics approval for this project will lapse if a Progress Report is not submitted.

The following conditions apply to this approval. Failure to abide by these conditions may result in suspension or discontinuation of approval.

1. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval, to ensure the project is conducted as approved by the Ethics Committee, and to notify the Committee if any investigators are added to, or cease involvement with, the project.

A PARTNERSHIP PROGRAM IN CONJUNCTION WITH THE DEPARTMENT OF HEALTH AND HUMAN SERVICES

2. Complaints: If any complaints are received or ethical issues arise during the course of the project, investigators should advise the Executive Officer of the Ethics Committee on 03 6226 7479 or [human.ethics@utas.edu.au](mailto:human.ethics@utas.edu.au).
3. Incidents or adverse effects: Investigators should notify the Ethics Committee immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.
4. Amendments to Project: Modifications to the project must not proceed until approval is obtained from the Ethics Committee. Please submit an Amendment Form (available on our website) to notify the Ethics Committee of the proposed modifications.
5. Annual Report: Continued approval for this project is dependent on the submission of a Progress Report by the anniversary date of your approval. You will be sent a courtesy reminder closer to this date. **Failure to submit a Progress Report will mean that ethics approval for this project will lapse.**
6. Final Report: A Final Report and a copy of any published material arising from the project, either in full or abstract, must be provided at the end of the project.

Yours sincerely

Katherine Shaw  
Executive Officer  
Tasmania Social Sciences HREC

# Appendix E: Data Sub-set One: Past Experiences

Data Corpus (past experiences)

## Key for Themes and Codes:

### Sharing music formally: (29)

- **MP:** Musical Performance (24)
- **COMP:** Competition (5)

### Sharing music informally: (33)

- **R/P:** Rehearsing/Practicing (28)
- **C/E:** Composing/Experimenting (5)

### Barriers to music involvement and enjoyment: (26)

- **VLMI:** Very little musical involvement (5)
- **LoC/PA:** Lack of Confidence/Performance Anxiety (12)
- **LMOP:** Limited Music Opportunities Provided (9)

### Negative musical experiences remembered: (27)

- **NE:** Negative Experience (19)
- **ExDis:** External Discouragement (8)

### Positive music experiences remembered: (37)

- **EE:** Enjoyable Experience (21)
- **ExEn:** External Encouragement (15)

### Circumstances of music engagement: (40)

- **CMI:** Compulsory Musical Involvement (8)
- **EMI:** Elective Musical Involvement (16)
- **MST:** Music Specialist Teacher (16)

### Miscellaneous: (6)

- **L/MA:** Listening/Music Appreciation (6)

Themes with total number of codes		Sharing music formally 29 coded excerpts		Sharing music informally 33 coded excerpts		Barriers to music involvement and enjoyment 26 coded excerpts				Negative musical experiences remembered 27 coded excerpts		Positive music experiences remembered 37 coded excerpts		Circumstances of music engagement 40 coded excerpts				Misc. 6 coded excer.
Total of 198 codes identified from 71 data excerpts (38 survey participants and interview participants A, B, C & D)		24 19s 5i	5 3s 2i	28 17s 11i	5 2s 3i	5 2s 3i	12 4s 8i	9 4s 5i		19 5s 14i	8 3s 5i	21 10s 11i	15 6s 9i	8 2s 6i	16 7s 9i	16 7s 9i	6 4s 2i	
Data Excerpt		<u>MP</u>	<u>COMP</u>	<u>R/P</u>	<u>C/E</u>	<u>VLMI</u>	<u>LoC/PA</u>	<u>LMOP</u>	<u>NE</u>	<u>ExDis</u>	<u>EE</u>	<u>ExEn</u>		<u>CMI</u>	<u>EMI</u>	<u>MST</u>	<u>L/MA</u>	
Participating in the school choir. This was my only experience.	s1			R/P		VLMI												

Data Corpus (past experiences)

I remember singing in the choir and practising each week.	s2			R/P														
during my high school years music was an elective that ran once or twice a week, i chose to participate in the class as my elective during both year 9 & 10. here i performed multiple group pieces and worked on my vocal abilities. the teacher was a specialist in music this allowing us to learn new skills	s3	MP		R/P											EMI	MST		
I played the violin with a private teacher once a week for around two years. She taught me a lot in regards to posture and musical notes. She was also very supportive and utilised the suzuki method which I think suited my learning style well.	s4			R/P								ExEn				MST		
Oh, I do remember a teacher who would praise my efforts, comment positively on my performance and how she did enjoy listening to me play the piano. I was not like other children who wouldn't practice	s5	MP		R/P								ExEn						
I started playing the organ by ear quiet young 6/7. I played for a year or two then proceeded to have lessons. I continued playing the organ until grade 10, until my studies got very hectic. I have always enjoyed music but I was quiet shy growing up and very nervous preforming to an audience. I was influenced by my mum.	s6	MP		R/P			LoC/PA				EE	ExEn			EMI	MST		
In primary school we would have an annual end-of-year outdoor Christmas concert, and we would spend the months leading up to it practicing hymns and Christmas carols to perform as a Grade group.	s7	MP		R/P										CMI				

Data Corpus (past experiences)

Creating music with my friends on objects other than instruments to experiment with sounds.	s8			R/P	C/E											EMI		
Singing in the Festival of Voices was hands down the best experiences I've ever had, singing in the Federation Concert Hall in front of thousands of people was electrifying. We had the privilege of working with choirs from Japan, USA and Germany in the three years I preformed, this gave us great experience and friendships that are still maintained to this day.	s9	MP		R/P								EE						
Being part of a musical in grade 6. Whole school got together around it, either singing or acting or just helping out in some way. Performed it in a performing arts centre for wider community. Great experience for my confidence and team building skills.	s10	MP		R/P								EE						
In lower primary singing 'Maggon the Dragon' in music class and singing 'Country Roads, take me home' in school assembly.	s11	MP		R/P														
I played the recorder in primary school, and because I excelled more than others I had to sit outside and practice at my own pace, with the teacher checking on me every so often to make sure I was on the right track.	s12			R/P									ExEn				MST	
Singing on Fridays with my primary teacher. A different song each week. Good fun. All he needed was simple strumming. Relaxed everybody at the end of the week.	s13			R/P								EE						
A specialist guitar tutor would come to the school weekly and offer both one on one and small group tuition. In high school students were allowed access to the music room and equipment in lunch breaks and even after school for band practice.	s14			R/P												EMI	MST	

Data Corpus (past experiences)

Esk Band from grade 3-6, and the final end of year performance with all schools across Launceston, performing to all the parents in the theatre	s15	MP		R/P														
Learning the recorder once a week from Prep to Grade 2	s16			R/P														
Singing in the school choir in years 5 and 6 competing against other schools	s17	MP	COMP	R/P														
Music was not often a part of Education in Primary and I completed no music after Primary School.	s18					VLMi		LMOP										
Preforming in Alice in Wonderland in Year 6 at school. This was compulsory and every student was given a singing solo. We all had to dance as well. Everyone really enjoyed the experience.	s19	MP										EE			CMI			
Preforming on the guitar alongside recorders at multiple school assemblies.	s20	MP																
Performing in the grade 6 band at the school fair. My family and friends watching and the joy that it gave me knowing that they were all very proud.	s21	MP										EE	ExEn					
Singing in local competitions for school choir	s22	MP	COMP															
Performing	s23	MP																
Singing in grade 2 choir at retirement home	s24	MP																
Singing in the primary school choir at the local Mersey hospital.	s25	MP																
Performing piano at assembly in year one with my out-of-school piano teacher. I was very nervous, but proud when I made no mistakes!	s26	MP						LoC/PA									MST	

Data Corpus (past experiences)

In grade 5 and 6 I played the flute and at the end of both years we were part of the combined Primary School's band at the Derwent Entertainment Centre.	s2 7	MP															
When I moved to Tasmania, the passion did not exist in the Burnie area, and especially not in my new school. I eagerly volunteered to participate in any school productions or eisteddfods, but these were few and far between.	s2 8	MP	COMP						LMOP	NE					EMI		
to be able to participate in music in primary school meant sacrificing whole lunch breaks. made the day too long without a break, and made music/choir not enjoyable. / / High school music involved sitting in a dusty dark music room learning about Elvis and buddy holly. Only had music for half a year for first two years, and didn't get to touch an instrument until the last few weeks. When we did, it was communal recorders that were kept in a disgusting bucket of Pino - Clean. We spent most the time trying to play without actually letting the recorder touch our lips. / / Music was optional after grade 8, and many of us chose not to take music as we only had two classes we could choose	s2 9								LMOP	NE					EMI		L/MA
Something I really enjoyed doing with my family was experimenting with rounds on long car trips. Mum would pick the song as she knew the least amount of music out of all of us, and my sister and I would direct the activity.	s3 0					C/E						EE			EMI		
My dad was a music teacher and getting to go to his classroom and play around on all the instruments was always fun.	s3 1											EE	ExEn			MST	

Data Corpus (past experiences)

When I used to do dancing outside of school, the most exciting part was the music that was chosen which he had to dance to.	s3 2											EE					L/MA
I loved music classes, singing and playing instruments. I cannot narrow down to one specific musical experience, as I have enjoyed so many different musical experiences that I will cherish	s3 3											EE					
I always remember being told I wasn't good enough to play instruments- except the drums (and other percussion).	s3 4						LoC/PA		NE	ExDis							
In grade four I was excluded from girls choir, one of three girls in the grade. This made me feel self conscious of my singing voice and prevented me from singing in the future.	s3 5						LoC/PA		NE	ExDis							
I remember only boys got to play the drums, I would have loved to play but I'm unsure why they were reserved for the boys, there were only a few drums and the girls got triangles and other instruments but not drums. The same thing applied at high school, mostly due to there being only one drum kit and one boy in the class who really could play the drums.	s3 6							LMOP	NE	ExDis							
My grandfather would bring out his harmonica by the camp fire every year when we would go camping and he'd play for all of us.	s3 7																L/MA
Watching Stage shows, eg. Wicked, Billy Elliott, Chicago, Mary Poppins and more	s3 8																L/MA
describe one positive musical experience from your time at school in Tasmania. I honestly couldn't think of one for music that was ever positive	iA 1								NE								
we never had any music, we had choir occasionally but it was very... very old	iA 2						VLMi		LMOP	NE							

Data Corpus (past experiences)

fashioned songs, there wasn't a lot of communication between teachers and children as to what, you know, what they wanted to sing																	
um choir was in the lunch time, so if you wanted to do choir you had to give up your lunch hour. It wasn't that enjoyable. Singing a bunch of songs that was handed to you, there wasn't any communication between us and the choir teacher.. umm.. singing like guinea pigs basically	iA 3			R/P					NE					EMI	MST		
describe one negative musical experience: probably the choir in primary school would have been it.. so that if you wanted to do it you had to give up your lunch hour	iA 4								NE					EMI			
In high school half the music class was learning music history which was basically, we learnt about Elvis and we learnt about Buddy Holly- obviously that's what he [the music teacher] was into	iA 5								NE				CMI			L/MA	
we didn't touch a recorder until the last few weeks which was basically.. we got given this giant bucket of dirty sanitized water and all the recorders that the whole school used.. and you'd have to um grab one of these and try and dry it off as best you could and we were expected to put this in your mouth and use it.. so.. agh (sigh).. don't know, it was just disgusting.. We spent more time trying to play it without actually touching it, which you can't. If you're worrying	iA 6			R/P				LMOP	NE				CMI				

Data Corpus (past experiences)

about the hygiene and just the grossness of it you're not going to enjoy it.																	
did you engage in any musical activities outside of school? No I come from a family that um music, arts- that's for rich kids um.. it's just.. wasn't maths, wasn't science.. wasn't going to give you a job in their idea so wasn't encouraged and they weren't going to spend their money on it.	iA 7					VLMI		LMOP		ExDis							
Challenges in teaching music: Well just simply not having any background, never being really actually taught to use an instrument in all of my school years um not being taught to enjoy it, or not.. (sigh).. I'd have to say just not having the background	iA 8					VLMI		LMOP	NE	ExDis							
describe one positive musical experience from your time at school in Tasmania. um in primary school um grade 5/6- I'm not exactly sure there um at Lilydale they had a specialized guitar teacher come into the school, um who wasn't a full time teacher at the school and offer lessons every week for those who were interested. ' but I'm pretty sure there was a fair spectrum of kids that did get to go and do it and that'd either be like a one on one lesson or maybe in pairs	iB 1			R/P							EE	ExEn		EMI	MST		
Why was it positive? Just getting that one on one sort of, ah, I suppose tuition at that age the one on one stuff just um just gave you that bit of like decent grounding I suppose in an instrument and allowed you to yeah really focus a bit more.	iB 2			R/P							EE				MST		

Data Corpus (past experiences)

when we also had music every week but that was a whole class thing and when we did get instruments it was always kids just banging on drums and waving guitars around and trying to make as much noise or silliness as possible	iB 3			R/P	C/E				NE				CMI			
describe one negative musical experience. I think whether it was directly told to me, I think it probably was or just inferred Um at the same school- there was a choir. The people who could sing, or who were naturally gifted maybe, I don't know.. um were given a lot more opportunity and some of the others of us were sort of asked to move back in the ranks and.. I'm not sure if it's a feeling or an actual memory.. whether we were just actually asked to lip-sync a few times because of our, ah, um questionable voices..	iB 4						LoC/PA		NE	ExDis						
that sort of put me off.. always believed I, yeah, couldn't sing, was a bad singer, um, never really tried it again, terribly self-conscious about it.. never really attempted to sing again and um.. well not on my own.. and yeah it was something that always.. it's something I've always sort of wanted to do	iB 5						LoC/PA		NE							
did you engage in any musical activities outside of school? not through primary school.. but, um, in early sort of high school.. it sort of started off with school, um, we had the opportunity to sort of make bands and as we went on through	iB 6	MP	COMP		C/E						EE	ExEn		EMI		

Data Corpus (past experiences)

school there were things like.. used to be called the rock challenge and.. which were interschool sort of programs, they were sort of more in later high school when these really got going but even before that we were encouraged to form groups and um, given the use of the music room and facilities for the lunchtime or sort of straight after school	iB 7			R/P	C/E		LoC/PA				ExEn		EMI	MST		
as a consequence of that I did that and hung around with some people who were better- or more proficient musicians than myself, but um.. we sort of organized practices and you know.. for our fledgling band outside of school but um yeah pretty informal sort of stuff but um.. like I say later on in um high school there was actually a time within school which was, sort of, 'rock band'- I'm not sure if it was an actual elective available to everybody but it was available to us, when the music teacher would actually help us in putting songs together	iB 8						LoC/PA				EE					
Was this experience positive? yeah that was.. that was good.. once again, like I.. well by that stage I wasn't, yeah, singing anything anyway but I was just playing a bit of guitar.. and.. rhythm guitar and umm.. but yeah, yeah we got going alright a few times and like, yeah had some good fun	iB 9						LoC/PA				EE					
Final comments. I personally do think it's important and I think that overall I had positive experiences but um very aware																

Data Corpus (past experiences)

of.. I hadn't really thought about it before, but with yeah the singing																	
Describe one positive musical experience. Probably school band. I think it would have been high school when I was in the band. I think just that feeling of being a part of something, belonging to a group and having a certain level of autonomy I guess with what we played and being able to perform and, um yeah, just being a part of something that was distinct to our group.	IC 1	MP									EE	ExEn					
did you feel supported by the people around you to do that? Yeah, yep absolutely.	IC 2											ExEn					
I wasn't particularly good but (haha) didn't practice..	IC 3						LoC/PA										
Describe one negative experience. I would say in primary school, um, and.. I think it.. it wasn't fun, the teacher we had just didn't make it fun.. I think it was 'cause I felt like it was about her, more than about us and what would be meaningful	IC 4							NE								MST	
for example in the- must be grade 5- it was the primary school choir but we had to, she made us sing Ave Maria in a school, like in a um primary school competition thing, and all the other schools did fun songs and we had to sing something that she thought was "just so beautiful!" but none of us liked it.. but it was yeah very much her perception of.. yeah wanting to make herself look good	IC 5	MP	COMP				LoC/PA	NE					CMI			MST	

Data Corpus (past experiences)

rather than us actually enjoying the experience and getting something out of it.																	
Did you engage in any musical activities outside of school? did piano lessons in early primary school but I didn't particularly enjoy that. I was only 7 or 8 I think when I had piano lessons and that was.. yeah I didn't really enjoy that	IC 6			R/P				NE					CMI				
once I got to college then the music I did was outside of- like it was a school band but it was outside of school it wasn't actually a part of the- it was all after school and.. umm yeah I didn't actually take it as a subject	IC 7			R/P										EMI			
as I got older certainly I thought that school music was positive.. and oh actually no I did also.. I was also in a choir.. um in high school with mum.. um, and that was like, that was more like an old peoples choir but I enjoyed that (haha)	IC 8			R/P						EE	ExEn			EMI			
and also did the thing at church where we.. and that was positive, not so much, like I actually hated going to church but it gave me something to do (haha) ((inaudible)) do the singing.	IC 9									EE				EMI			
Describe one positive musical experience. Choir. I was in the school choir for a number of years and really enjoyed it. It was just a really nice way to start the day singing and with a group of people that I enjoyed being with you know it was a fairly large group just fun- the	ID 1	MP		R/P						EE	ExEn			EMI			



Data Corpus (past experiences)

performances were fun, the songs were good. I just enjoyed the whole experience of being in a choir, it wasn't hard to wake up to go early to school for. It was before school, um and it was once a week and you would go and sing and then there was, you know, breakfast afterwards if you hadn't already eaten and performances that the school did and it was just, yeah, just a nice thing to do.																	
Describe a negative musical experience. when I was in year 7 I had just moved down from a really remote um Indigenous community to Scotch so that was a massive education difference and I had been doing piano lessons through primary school but couldn't do that where I lived in the Northern Territory so I hadn't played for 3 years properly and I started again and I was.. I felt forced to do exams, not by my parents but by the teacher and I just, that was really bad because I didn't want to do exams that year, I wanted to have time to, like, get back into it so I think that was probably.. not fun	iD 2	MP		R/P			LoC/PA	LMOP	NE	ExDis						MST	
Did you engage in any musical activities outside school? , yes piano lessons, by a person that's not affiliated with Scotch.	iD 3															MST	
Was that a positive experience? It was, but- I had 2 different teachers, one of them was a Scotch teacher and one of them was separate, and it was positive, um but then unfortunately we had to	iD 4									ExDis	EE					MST	

Data Corpus (past experiences)

stop because organizing it while being in a boarding house was very difficult so we weren't able to continue- was positive, I really enjoyed it but um it couldn't continue with how it was going																	
my parents always had music on and they were the ones that started us with piano lessons when we were 5 and um you know my mum says that she regrets that she didn't like, sing to us, you know nursery rhymes and stuff like that	iD 5										ExEn	CMI				L/MA	
music was a fairly big part of my education and childhood	iD 6										ExEn						
Final comments: I just remember music a lot from school and I know I just found it a really enjoyable experience.	iD 7									EE							
		MP	COMP	R/P	C/E	VLMi	LoC/PA	LMOP	NE	ExDis	EE	ExEn	CMI	EMI	MST	L/MA	

# Appendix F: Data Sub-set Two: Current Attitudes

Data Corpus (current attitudes)

## Key for Themes and Codes:

### Music should be a shared responsibility: (12)

- **SMTR**: Specialist music teachers should take responsibility for teaching music (5)
- **GTR**: General classroom teachers should take responsibility for teaching music (5)
- **PR**: Parents should take responsibility for teaching music (2)

### Music used as a tool when integrated into general classrooms: (20)

- **MI**: Music should be integrated into general classroom practice (9)
- **SLT**: Students learning 'through' music (6)
- **ME**: Music used for engagement (4)
- **MTB**: Music used for team building and group cohesion (1)

### Confident and striving to include music in some form: (18)

- **CSME**: Confident to teach simple music in early grades (3)
- **CISM**: Confident to include some areas of music (5)
- **DIMS**: Desire to improve own music skills in the future (5)
- **PAthG**: Positive attitude/willingness to have a go at including music in future practice (5)

### Feeling anxious and underprepared to teach music: (18)

- **LoE/S**: Lack of experience and skills in music a major challenge (8)
- **LoSS**: Lack of school support a challenge (4)
- **LoC/H**: Lack of confidence/ hesitant to teach music (6)

### Teaching music for the sake of music: (5)

- **SLI**: Students learning 'in' music (4)
- **SLA**: Students learning 'about' music (1)

### Miscellaneous: (1)

- **PUNI**: Positive experience with University music (1)

Themes with total number of codes		Music should be a shared responsibility  12 coded excerpts			Music used as a tool when integrated into general classrooms  20 coded excerpts			Confident and striving to include music in some form  18 coded excerpts			Feeling anxious and underprepared to teach music  18 coded excerpts			Teaching music for the sake of music  5 coded excerpts		Misc.  1 coded excerpt		
Total of 74 codes identified from 43 data excerpts (Interview		5 ABCD	5 ABCD	2 BD	9 ABCD	6 ACD	4 BCD	1 C	3 ABC	5 ABCD	5 ABC	5 BCD	8 ABCD	4 ABCD	6 BD	4 AD	1 B	1 A

Data Corpus (current attitudes)

Participants A, B, C & D)																	
Data Excerpt	SMTR	GTR	PR	MI	SLT	ME	MTB	CSME	CISM	DIMS	PATHG	LoE/S	LoSS	LoC/H	SLI	SLA	PUNI
Whose responsibility to teach music? )., well you would hope that there would be some good specialist teachers but I think um.. like I know those resources are very strained and um a lot of.. they're completely lacking all together in most schools	IA9 SMTR																
general teachers should be educated more in the arts so that they can um use it throughout their classrooms. Like I don't see why it can't be a regular thing throughout the day.. like even when you just come into the classroom, just spend a few minutes doing the backward and forward rhythm repeating	IA10		GTR		MI											SLI	
I would say the general teacher but I think there should be um more specialist teachers to take it further,	IA11 SMTR	GTR														SLI	

Data Corpus (current attitudes)

especially when you've got, you know um I suppose your gifted students that want to learn more instruments																		
Do you think incorporating music will be beneficial? I do now um I wouldn't have thought about it too much um before I had children and um.. my son's autistic so he had a lot of um communication.. major communication delays and so do some of my other children and music's good because you get that.. um backward and forward conversation going that doesn't actually require words	IA12				MI													
with a lot of their early intervention they'd often do a lot of activities where they'll do.. like you shake the maraca and then the next person would or.. they'd use music as um a way to teach them that very basic um	IA13				SLT													

Data Corpus (current attitudes)

conversation taking so that's when I first started um realizing how valuable music was																		
coming to uni and um doing the arts education with Kylie who's um basically just turned around my ideas of what music education... like it would have been great if she was one of my teachers , it just really shows what music education should be in classes, not just, you know, standing in a line and singing songs that you hate	IA14																	PUNI
How confident do you feel to teach music to your future students? I could.. Like in early grades, like if um.. like percussion- I'd be pretty confident to introduce things like that um.. even the, um, some simple ostinato style things	IA15								CSME	CISM								
I do plan on actually learning a few instruments myself	IA16										DIMS							

Data Corpus (current attitudes)

'cause I would really like to introduce that, um.. particularly using instruments that are affordable to have in the classroom																		
Biggest challenges. Well just simply not having any background, never being really actually taught to use an instrument in all of my school years um not being taught to enjoy it, or not.. (sigh).. I'd have to say just not having the background	iA17												LoE/S					
probably having a school that doesn't value it	iA18												LoSS					
Whose responsibility to teach music? .. I've got little kids and I.. yeah, walk around singing to 'em and they sing back to me and.. you know, we don't sing well but I think.. I think music is really important and I would encourage it to be taught from as early as possible	iB10			PR														
once you're in school especially, like, I'm	iB11		GTR	MI														

Data Corpus (current attitudes)

doing primary education and as a primary teacher when I come out whether I'm teaching prep or grade 6 I believe the teacher- the main teacher- should teach at least some music																		
even if it's just, you know, a bit of appreciation or you know picking things apart	iB12																SLA	
I think the more specialist music teachers we can get into the school system um, the better because I think that that one on one and that specialist training does help	iB13	SMTR																
I don't know that every teacher who comes out of doing, what, 2 units I think, in our primary.. one and a bit or whatever.. yeah.. of music is really going to be confident in teaching music especially if they're not really involved and engaged in music themselves.	iB14											LoE/S		LoC/H				

Data Corpus (current attitudes)

Do you think incorporating music will be beneficial? yeah absolutely 'cause, ah, you can just use music for so much and I think if it's used correctly it can be like really engaging for students. Maybe use it at those times of the day when children do start to disengage otherwise.	iB15					MI		ME											
I think it'd be really positive for me as long as I can um probably learn a bit more singing between now and then.	iB16										DIMS								
How Confident do you feel to teach music? not probably super confident at the moment.. like I'm a first year student.. um.. um... I guess that given some structure and, well, scaffolding myself- something to work with, I'd be um, if not confident then at least excited and keen to give it a go	iB17											PATHG	LoE/S		LoC/H				
when I came through, like I've been doing a bit	iB18												LoE/S						

Data Corpus (current attitudes)

of music lately, and even the 'ta ta ta's' and 'ti ti ti's' and things that they use these days- I'm not at all familiar with that sort of stuff																			
I think there's a bit of fundamental stuff that I'd like to sort of get under my belt beforehand	iB19										DIMS				LoC/H				
I think I could hopefully get through it.	iB20											PATHG							
Biggest challenges on a personal level probably um, I'd like to have more ah, basic skills in music even though I know that um a lot of primary stuff is just very basic percussive, that sort of stuff but.. like I.. I play a bit of guitar but that's something I'd like to really get going with and have a bit of a repertoire of um, kids songs.. I don't play piano at all, if I ever found some spare time it'd be nice to be able to do that	iB21								CSME	CISM	DIMS	PATHG	LoE/S						
in a school, I mean, I suppose you're limited	iB22													LoSS					

Data Corpus (current attitudes)

a little bit by um, time, curriculum and.. well, the school itself and the emphasis that they place on it and I think that they could be real obstacles just depending on um, yeah Principals and school structure- like whether you're given enough time and encouragement to do it																	
I personally do think it's important.. really encouraging kids to have a go at stuff	iB23								CISM								
Whose responsibility is it to teach music? I think it's something that should be integrated	iC10			MI													
certainly in primary school I think that's a responsibility of the classroom teacher. I think the actual classroom teacher does have a responsibility to introduce children and encourage um musical um activities and enjoyment of music.	iC11		GTR														

Data Corpus (current attitudes)

I think it's important to have a dedicated music teacher for the additional exposure and experience	iC12	SMTR															
Do you think incorporating music will be beneficial? Absolutely. I think music can just be so engaging.	iC13			MI		ME											
that shared experience that children have together when they're participating in something like that. You know that whole thing of being in a choir where it's just a big group that everyone feels as one and I think that's a real benefit um in a classroom that, if you can create that environment the rest all falls into place I think.	iC14						MTB										
it can overlap in so many ways um you know even if it's a song about learning the times tables or if it's um you know relating directly to literacy you know with a poem or something	iC15			MI	SLT												

Data Corpus (current attitudes)

I think it just adds that extra little bit of interest and enjoyment rather than focusing purely on academic and I think it reaches a greater, reaches a wider range of students that might otherwise feel a little um you know disengaged with the normal um the normal learning environment	IC16						ME											
How confident do you feel to teach music? .. I feel reasonably confident but I'm also realistic in knowing that I don't have much experience or really any in teaching that so it's certainly going to be a steep learning curve, um but I'm quite positive about it and I'm quite um positive about my ability to do that and being able to work out, you know, the best way to incorporate that into my classroom	IC17									CISM	DIMS	PATHG	LoE/S					
Biggest challenges. I think on a basic level- depends on the grade	IC18									CSME								

Data Corpus (current attitudes)

I'm teaching um I think in lower primary school it will be relatively easy																		
Depends on how supportive the school are and that.. whether they think it's something that's beneficial or whether they allow the autonomy of the classroom teacher to make those decisions or, you know, try and push their own views on the teachers a little bit.	IC19												LoSS					
Whose responsibility is it to teach music? I think obviously music teachers, and I just think teachers in general because I know music is just incorporated into so much of primary schools you know, they use it, you know, put a song on while they're doing work or they learn a song for English or their assembly	ID8	SMTR	GTR		MI	SLT												
I think a big part is um at home	ID9			PR														

Data Corpus (current attitudes)

Do you think that incorporating music will be beneficial? I do, yeah. I do, I think um music is hard to avoid, especially when you're so young, you know, children hear it everywhere, and studies have shown- as we're talking about now in class that it's beneficial for students retention and all that kind of thing and they get enjoyment out of it	iD10				MI	SLT	ME											
singing a song for assembly or having a project and making a song for it	iD11					SLT												
How confident do you feel to teach music? not particularly.. hopefully it improves with time	iD12											LoE/S		LoC/H				
I'm comfortable, you know, singing a song and, you know, getting them to sing along or something like that	iD13									CISM		PATHG				SLI		
but if it was actually properly teaching music that would be a different story. Actually sitting down, teaching	iD14											LoE/S		LoC/H	SLI			

Data Corpus (current attitudes)

notes and how to sight read and how to play a certain instrument, that kind of thing because I just don't have that knowledge to be able to teach someone.																		
Biggest challenges, probably confidence I guess um it's all well and good to say "oh yeah, I'd love to incorporate music into it", it's just having the confidence to actually do it, and know that what it's doing is beneficial to the students and their learning and all that kind of thing	iD15					SLT								LoC/H				
I suppose the school that you teach at, because depending on what their views are about music that would be a challenge, if you know, they said "no we don't want to teach music", "we don't want music to be a part of the education" so obviously that would be a huge thing to kind of,	iD16												LoSS					



Data Corpus (current attitudes)

battle your way through. It's a shame some schools don't offer it as a subject.																		
		SMTR	GTR	PR	MI	SLT	ME	MTB	CSME	CISM	DIMS	PATHG	LoE/S	LoSS	LoC/H	SLI	SLA	PUNI